

CDSS NEWS

SUMMER 2014



COUNTRY DANCE AND SONG SOCIETY

Continuing the traditions. Linking those who love them.

Balance and Sing Store Update ~ Summer 2014

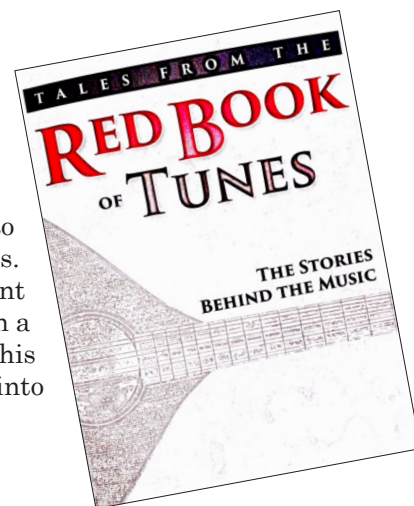
Ahhh, summertime. A cold glass of something, a good read and good music. We can't provide the beverage, but here's the read and music:

Tales from the Red Book of Tunes

by Tyler Johnson

Folklorist Jiri Hansom Felding is caught in a web of jigs and reels as she tries to untangle the secrets of the melodies set down in the ancient Red Book of Tunes. The complicated politics of a modern contra dance, the hopes of the elephant seller's daughter, and the dangerous myth of the Bramble Hive are all stones in a river of music and dance connecting the players across time and distance. In this collection of interwoven tales, we're taken across the world, back in time, and into the murky myths where the music was born. New fiction from Tyler Johnson.

Book \$15.00

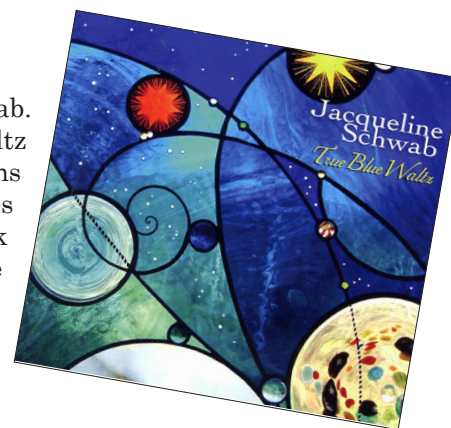


True Blue Waltz

by Jacqueline Schwab

Flights of improvisation on waltzes and airs from pianist Jacqueline Schwab. Tunes include Lament of the First Generation (by Liz Carroll), True/Blue Waltz (David Cahn), Eileen Beag Donn A'Chuain (Donald Morrison), Tes jolis patins blancs (Philippe Prieur), Bittersweet (Chris Rua), Helen Douglas (trad.), Candles in the Dark (Jonathan Jensen), La Maestra (Keith Murphy), Ada's Kujawiak (trad.), The Invitation (a.k.a. Trath gun Biadh, Peter Barnes), Canyon Moonrise (John McGann), Antigua (Keith Murphy), Mendocino Morning (Peter Barnes), Homenaje a mi Pueblo (Macario Gonzalez), Un Canadien errant (trad.), Hymn to the Big Sky (Joe Weed). You really have to hear this one!

CD \$15.00



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Reminder: We have lots of the "traditional English" morris bells in stock. They have a brassed finish, come in three sizes, sound GREAT and are imported from England.



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CDSS NEWS

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Contact the Board at office@cdss.org; we'll forward your message.
Board bios and photos at <http://www.cdss.org/governing-board.html>.

We occasionally email store and office updates.

Be sure your inbox will accept mail from news@cdss.org, office@cdss.org and store@cdss.org to receive them.



The Country Dance and Song Society is a national leader in promoting participatory dance, music and song that have roots in North American and English culture. We believe in the joy that participatory dance, music and song bring to individuals and communities. Within the US and Canada, we educate, support and connect participants in these living traditions and we advocate for their vitality and sustainability into the future. Membership is open to all; benefits include the newsletter, online members list, 10% discount from the store, early registration for our summer programs, and associate membership in Fractured Atlas. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible. For more information: CDSS, 116 Pleasant Street #345, Easthampton, MA 01027-2759; 413-203-5467, office@cdss.org, <http://www.cdss.org>.

front cover: Pinewoods Morris Men, Marlboro Morris Ale, Newfane, VT, 2013; photo by Stew Stryker

Letters and Announcements

SUBMITTING ADS AND ARTICLES

Articles, letters, poems and photographs about contra and traditional square dance, English country dance, morris and sword dance, dance tunes, folksongs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new looks at historical dances and tunes. Please contact the Editor for guidelines or send submissions to news@cdss.org (maximum size for most articles: 1,500 words, 750 words for essays and event reviews). We may edit for length and clarity.

Go to <http://www.cdss.org/upcoming-events.html> to see UPCOMING EVENTS. To include an event, send date, name of event, town/state, sponsoring group, website or phone/email to events@cdss.org.

PERSONAL ADS (75 words maximum) are free for CDSS members and \$5 for nonmembers.

AD SIZES & RATES

full page, 7-1/8" wide x 9-1/4" high, \$440
half page horizontal, 7-1/8" wide x 4-3/8" high, \$250
half page vertical, 3-3/8" wide x 9-1/4" high, \$250
quarter page, 3-3/8" wide x 4-3/8" high, \$175

CDSS members may take a 50% discount from these rates. Anyone placing the same size ad in three consecutive issues may take a 10% discount. Please include a note saying which issue(s) your ad is for.

SENDING ADS

Ads must be black and white or grayscale. Please send electronically to news@cdss.org (PDF, JPG or TIF, with 300-600 dpi, fonts and images embedded), with check or Visa/Mastercard info sent same day.

DEADLINES

Spring—February 1st (issue mailed early March)
Summer—May 1st (issue mailed early June)
Fall—August 1st (issue mailed early September)
Winter—November 1st (issue mailed early December)

Follow us on



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<http://blog.cdss.org>

SUPPORT

CDSS is a 501(c)3 organization; dues and donations are tax deductible. For the many ways you can support us and the community at large, visit <http://www.cdss.org/ways-to-give.html>. Your help is much appreciated.

PLANNED GIVING

Does your will include the Country Dance and Song Society? If not, please consider ensuring that the programs, publications and services that matter to you continue in the future with a bequest. It's practical and tax deductible. For information about bequests, wills, etc., go to <http://www.cdss.org/planned-giving.html>.

The Bells Are Ringing

I know it is spring because the bells are ringing, literally throughout the office.

My office space is next door to the mailroom where Sales Manager Jeff Martell has been counting bells. Bells are ringing as Jeff hums to himself while packing them. Or they're ringing while he is counting the correct number for an order. (He's shipped out about 2,400 so far this year. We all know not to interrupt when he is counting bells!)

Morris bells are a sign that spring is really here and for the CDSS Office that means we're busy preparing for camp, negotiating the renewal for liability insurance for groups, and welcoming seven new board members at our annual meeting.

Spring is a time for renewal and new endeavors—check out what's new with CDSS elsewhere in this issue.

Speaking of bells, I offer below this stanza from "May Day" by American poet Sara Teasdale (1884–1933). Thank you to the morris teams around the world who made sure the sun came up and drove away the rain on May Day!

For how can I be sure/I shall see again
The world on the first of May/Shining after the rain?

Here's to a great season; may bells be ringing around you!

Rima Dael, CDSS Executive Director



Bylaws Amended

Changes to the CDSS Bylaws were approved earlier this year; we needed 306 valid votes (10% of the membership) to make it official; we received 1064 in favor and 10 against. Thank you to everyone who voted. (The amended bylaws are at <http://www.cdss.org/cdss-bylaws.html>.)

Dancing in the Bell Tower

We came from across the country (actually, across the world!) and across the generations to the Swarthmore Alumni Reunion week in June 2013. Folk dancers, longstanding, lapsed, and newly converted, enjoyed square, contra and English country dancing on Saturday night, led by Emily Aubrey and April Blum to music played by Emily, James Johnson, Marcy Gordon and more.

The reunion was drawing to an end on Sunday noon. As I walked across the campus with Philadelphia dance friends Rachel Winslow and Peter Ogle, I began describing a dance I'd

enjoyed dancing in Washington, DC the week before—Melissa Running's Waterlilies, taught by Anna Rain. Then, almost on cue, we heard music coming from the Bell Tower. Following our ears, we found Melissa playing the nyckelharpa, accompanied by Anna Rain and Hollis Easter. We persuaded Anna to call Waterlilies. Melissa played the tune and we danced in the Bell Tower. Just as we were finishing, some of the younger dancers from the night before turned up and Rachel took a picture of us all. A wonderful, serendipitous end to my fiftieth Swarthmore reunion!

Jane Srivastava, West Vancouver, BC

Folk dance is no longer included in the curriculum at Swarthmore, but is sponsored by the Swarthmore College Folk Dance Club, a worthy undertaking as it gives such joy to so many; the SCFD Club Endowment was established in 2010 to continue the dance tradition at the college. ~J.S.



(seated) Hollis Easter '03, (back, l-r) Jane Srivastava '63, Melissa Running '94, Eileen Thorsos '03, Anna Rain '83, Julie Gregorio '03, Andrew Stout '03, Jasmine Walker; photo by Rachel Winslow

CDSS Centennial Story Project

Add your voice to our first story prompt! We are now accepting submissions to "CDSS: What We Believe." Tell us why you believe in the power of dance, music and song. Your story will be shared on our website and you can share it locally by setting up a local listening event! Read more at <http://www.cdss.org/what-we-believe.html>.

Scholarships Available

We still have scholarships available for CDSS summer camps. Check out www.cdss.org/programs for this year's enticing line-up of dance, music and song programs. If a scholarship would help you participate in one of these weeks, please apply soon: <http://www.cdss.org/scholarships.html>. Applications are considered on a first-come, first-serve basis as long as funds are available. Questions? Call Linda Henry, 413-203-5467 x 105.

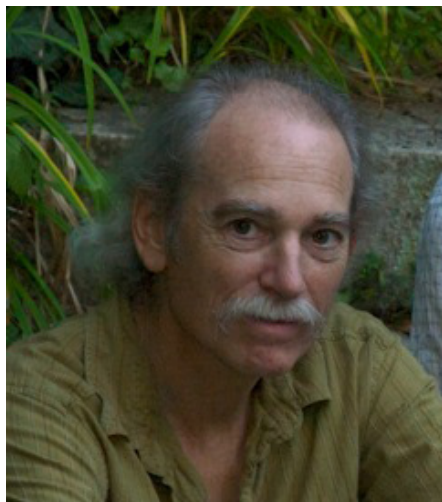
Grants

For a listing of Outreach grants offered for our February 2014 cycle, visit <http://www.cdss.org/our-funds-at-work.html>. To apply for the next deadline—October 1—visit www.cdss.org/outreach-funds.



Lifetime Contribution Award 2014

Jim Morrison of Charlottesville, Virginia, is this year's recipient of the CDSS Lifetime Contribution Award. We are delighted to honor him. Jim brought youthful enthusiasm and strong connections to emerging contra, morris and sword dance movements when he started work for CDSS in late 1970. Serving as National Director from 1975 to 1977, he then continued as part time Artistic Director after moving to Virginia. If you have danced Jack's Health, Young Widow, late night Kerry sets, or played Puncheon Floor or Buck Mountain, his influence was there. Jim wrote *24 Early American Country Dances* (CDSS, 1976), founded the Greenwich and Albemarle Morris Men, and has recorded five albums of traditional dance music. An early family week advocate, creator of American Week at Pinewoods, and multi-genre dance fiddler, Jim has continued throughout his half century career to teach and play for contra, square, English, morris, sword, flatfoot and Irish set dancing all over North America. The Award presentation will be held November 22 in Charlottesville; details to follow.



Board Nominations Deadline June 30!

The CDSS Board will have a few positions to be filled next year and would really appreciate your nomination suggestions. Think about yourself and the people you know in your community and beyond. We're always looking for people who have the appropriate mix of skills, experience, time, energy, teamwork style and have a passion for traditional dance music and song.

For terms starting next year, we're particularly interested in people that have fundraising skills, accounting expertise or business acumen (potentially someone who has been treasurer in their community), or other board experience. If you know someone who fits these criteria, please send your suggestions *by June 30* to the CDSS Nominating Committee via email to wturnip@sympatico.ca or by mail to 301-140 Bathurst Street, Toronto, ON M5V 3N8.

Bev Bernbaum, Chair, Nominating Committee

Lifetime Contribution Award Recommendations Sought for Next Year

Nominations for the 2015 LCA must be received *by December 5, 2014*. Send to awards@cdss.org or to LCA Committee chair Mary Devlin, mary@mdevlin.com, or via snailmail to Mary at 2230 SW Sunset Drive, Portland, OR 97239. See our webpage, <http://www.cdss.org/lifetime-contribution-award.html#future>, for recommendation guidelines.

Please include the name, address, phone and email of the person you are recommending as well as your own name and contact information. Recommendations must be for living persons. Be sure to include one page highlighting why the person you are recommending deserves the award. We also need to know if you would be willing to organize the award event for the person you recommend if s/he should receive the LCA for 2015. If you are not able to do that please include the name(s) and contact info for people who would agree to do it. The event is organized in conjunction with CDSS.

The Awards Committee will review recommendations in early December and submit our recommendation to the CDSS Governing Board for its decision.

Both the Old and the New

See the photo of Kingssessing Morris (opposite page) celebrating this year's May Day? Now go to <https://www.youtube.com/watch?v=dursrjSakFo> to see their techno morris dance, filmed later that month. (Thanks, Curtis H, for sending the link.)

Thank You, MCC

The Country Dance and Song Society is funded in part this year by the Massachusetts Cultural Council, <http://www.massculturalcouncil.org>. We are grateful for their support.



Join CDSS Today!

Whether you are a traditional contra, techno contra, square or English dancer; practice morris, rapper, longsword or garland traditions; perform traditional or early music and song—you belong in the CDSS network! Your membership ensures that CDSS can continue to support, advocate, educate, connect and sustain the dance and music traditions that we cherish for ourselves and for our families for the next hundred years.



A Visitor from the Past?

After working hard for three days, some members of the CDSS Board and Staff relaxed with an old friend, the, um, ghost, shall we say, of Cecil J. Sharp (he's the guy wearing a hat in the back row of the photo), a gentleman quite instrumental in our founding. More about C# and his own Tour in future issues.



photo: Jeff Martell

Group Corner—Sound Engineers

by Jeff Martell

I have heard from a few different groups as of late that they have been having problems finding someone to run sound for their dances. A good sound engineer can make the difference between a wonderful evening of music and an ear rattling cacophony. The reality of doing sound is that most people don't notice it at all unless something has gone awry. If your dance has an experienced sound engineer, do whatever you can to keep them happy! They are worth their weight in gold. They show up early, set up all the equipment, make sure the band sounds great, work all night (yes, even if they are dancing they are still listening), then they put it all away after everyone has left. Keeping them happy may include paying them if you can at all afford it, feeding them, or giving them free admission to other events.

If your group does not have a sound engineer on hand, you still have some options. For a bigger event it is often best to hire a sound company. They are professionals and have the right tools for bigger shows, but that can get expensive. Before hiring anyone, get some references. Another idea is to get the band to supply the sound for the night. The upside of this option is it is their stuff, and they are used to it. The downside is that if they don't have a sound engineer either and are mixing from the stage, they are the **ONLY** ones in the room that cannot hear what is going on in the room.

Possibly the best idea is to train one person, or a few people, in basic sound reinforcement. Most of our groups are not running huge sound systems, nor are they using complicated pieces of equipment, so most anyone with a basic to good ear can be trained in how to use it. There are a few options for this. You could send your sound people to a sound training held at an event or festival near you. It might be hard to find one or expensive to do however. One of the better options is to hire a sound engineer to come out and do a training, or several, with your system at your site. The benefits are that people get hands-on time with your particular system and hall, and it is probably less expensive than sending a group to a larger event. The CDSS store has copies of *All Mixed Up: A Guide to Sound Production for Folk and Dance Music (revised)* by Bob Mills, which is a great basic sound engineering primer for a pretty reasonable price, <http://tinyurl.com/otnbar6>. There are also CDSS funded grants that a group could apply for to help fund such a training in their area. Information on these can be found at <http://www.cdss.org/outreach-funds.html>.

In closing, if you have a sound person, thank them! If you are looking for one, it might just work best to grow your own!

Jeff Martell is the CDSS Sales and Group Services Manager and a lifelong musician.

May Day 2014, Kingsessing Morris, Philadelphia



photo: Rachel Winslow

CDSS Centennial Tour 2015—Tucson, Arizona

To celebrate CDSS's Centennial next year, we're going on the road!

Each Tour stop will be a community residency, an opportunity for each participating group to use its existing strengths to focus on their longterm resilience and growth, create a "pipeline" of new talent, or reach out to new audiences.

We're very excited about these partnerships, and are looking forward to kicking off the Tour on April 25-May 1, 2015, in Tucson, Arizona.



Tucson will focus on skill building, energizing their volunteers, organizers, dancers and musicians, and on reaching new audiences within an urban environment which includes the University of Arizona.

In addition the Tour Staff will travel to northern Arizona, to meet and work with people in the more isolated towns of Flagstaff, Prescott and Cottonwood, who are looking for instruction for their musicians and dancers, and in adding new activities to their skill sets, including singing.



"Being in a group with like-minded people can help us feel grounded and connected to what matters in our lives. Contra dancers and musicians, by their very nature, love to gather. Tucson Friends of Traditional Music has a vision of the joy and benefits of community in participatory contra dance and music and we are honored and eagerly anticipating hosting our friends from the Country Dance and Song Society Centennial Tour Stop in Tucson in April, 2015."

*~ Donna Fulton, President,
Tucson Friends of Traditional Music*





Tucson Friends of Traditional Music

TFTM dance every Saturday (except second Saturdays) at the First United Methodist Church, 915 East Fourth Street, from 7-10 pm (6:30 pm lesson); they also present and promote concerts, dances, workshops and informal music jams throughout the year.

See their website for more info, <http://tftm.org/tucson-dance-schedule/>. For a list of dances in Arizona, including Cottonwood, Flagstaff, Phoenix and Prescott, go to <http://tftm.org/welcome/arizona-contra-dances/>.

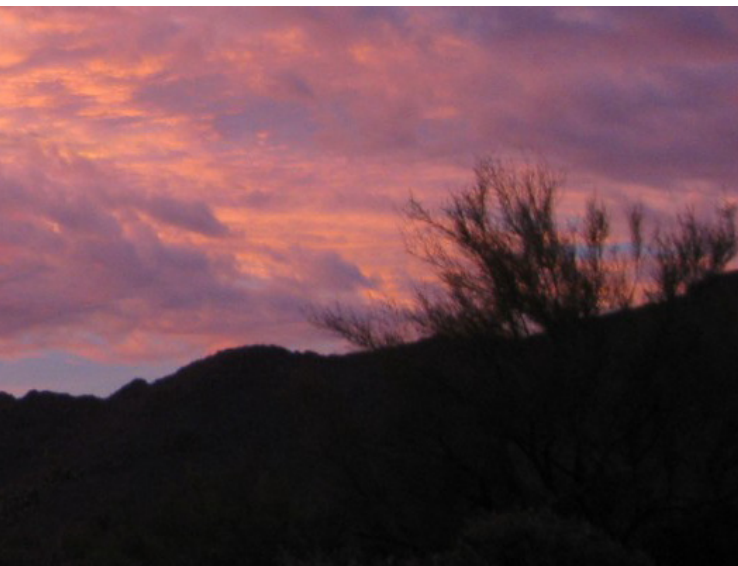
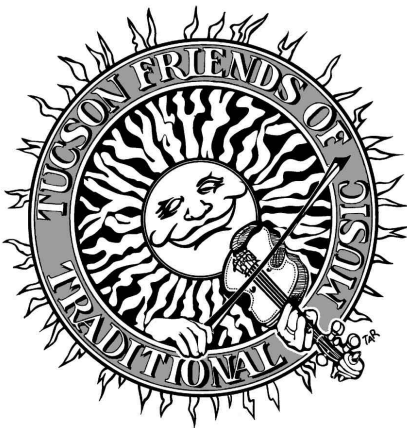


Traveling Staff for Tucson

"When considering staff for the Tucson stop, I confidently settled on musicians **Jaige Trudel, Adam Broome, Matt Olwell** and caller **Carol Ormand**; all are incredibly skilled artists with a diverse range of talents and offerings, who are passionate teachers not afraid to bring their hearts fully into their work. I can't wait to see what happens when this staff meets the Tucson community. Magic, no doubt!"

~ Nils Fredland, CDSS Tour Manager

Web extra: See photos and bios of CDSS's Tucson staff—<http://www.cdss.org/cdss-news.html>, and scroll down to the Summer 2014 articles.



CDSS Centennial Tour Tucson, Arizona April 25-May 1, 2015

For information about the Centennial Tour and other projects, see <http://www.cdss.org/centennial.html>; details will be updated periodically.

photos and art (clockwise): map of Arizona, TFTM's annual Dance in the Desert (Peter Bergonzi), CDSS Centennial logo (Ethan Hazzard-Watkins), TFTM's logo (Tom Rosem), Tucson sunset (Warren Deming), Pima County Courthouse Dome (KVOA)



Ooh La La!

News from Canada—Ooh La La, A Contra Dance Weekend Built on Cultural Exchange and Local Abundance

by Jaige Trudel and Adam Broome

“Voulez-vous dancer?”
“Yes, thank you.”

Bienvenue à Ooh La La, in Richmond, Québec, is a dance weekend where dancers from all over Québec, Ontario, and the United States have been sharing in a cross-cultural opportunity every year since July 2007.

Originally dreamed up and organized by caller Jackie Hall and the members of the band Crowfoot, Ooh La La has maintained some defining features from its onset: to cross-pollinate Québécois traditional dance with American contra, to promote a context in which to share a common love of community in social dance and song, and to provide healthy, local cuisine throughout the event. It had been Jackie's vision to start a dance weekend in the eastern townships of Québec, to offer the local dance community a chance for some serious immersion, and to bring a strong core of dancers from New England up to the eastern townships of Québec to enjoy the charm and character of the area. She knew of the perfect venue, and asked if our group, Crowfoot, would be interested in helping to organize the event and be the featured performers. It seemed like a great match: Jackie had all the local contacts and we had done enough travelling as a band to have recognized favourite features and practical ideas that we thought worth striving for at a weekend event.

The first year Ooh La La was launched, it was held at a quaint little grange hall in Ways Mills, Québec. Situated next to a stream, the two-storey building had wooden floors throughout with a kitchen and dining space downstairs and a beautiful dance hall upstairs, ample grassy areas around the premises, and two historical wooden churches within view across the bridge. You could see a house or two set in the meadows and that was about it. Delightfully rural, with accommodation options within a fifteen or twenty minutes drive, the isolated and limited space made for an intimate event of less than ninety people. Even so, it was necessary on Saturday night when we opened the dance to the public to make a contra line downstairs and run auxiliary speakers to the remote dance set! Meals were served buffet style, and except for an isolated shower on Saturday afternoon, the weather blessed us with favourable conditions and most folks chose to eat outside with friends on the lawn. Dancers from away were enchanted with the setting; dancers from nearby were taken with contra dancing! The event broke even and we set out to host another.

Old buildings sometimes present challenges however, and this location was no exception. The dance floor upstairs underwent some structural changes during the winter and was desperately in need of repair the following year. We only realized

this after it became too late to change location, and in a last ditch effort to save the dance experience we rented a roll-out dance floor to cover up the gaps that had developed in the floor. Although better than nothing at all, this was a far cry from a floor worthy of dancing for a whole weekend. This, coupled with the grange committee intending to significantly raise the rent on us, prompted a search for a new location. We were pointed by a mutual friend toward Richmond, home of dance caller Donald Dubuc, and found the hall that is still our location today. Not quite the adorable little grange by the stream in Ways Mills, the dance hall in Richmond does provide a beautiful sprung wood floor in a hall without posts that accommodates about a hundred and fifty dancers. There are kitchens, and round tables enough for everyone to dine together, and again plenty of lawn and shady trees for folks to enjoy. The village itself hosts some beautiful architecture and is historically interesting for those who are drawn to explore it.

The Ooh La La organizing committee has also changed many times throughout the evolution of the event. Past committee members include Roger Williams, Emily Addison, Brent Hyde and Donald Dubuc, in addition to Jackie Hall and Nicholas Williams who helped start the event. The current committee consists of the authors (Jaige Trudel and Adam Broome) and Mary Wesley.

Every year Crowfoot has been the house band, sharing the stage with guest performers from the USA and Canada. Although the schedule focuses mainly on contra dance there is always a Québécois component and over the years we have engaged some of Québec's finest traditional musicians, callers and dance instructors to present *les sets carrés*, as well as music and gigue workshops.

The quality of the food at a weekend contributes significantly to the overall tone, and wholesome meals prepared with care and elegantly presented have the ability to put the whole experience over the top. Featuring local cuisine along with local talent serves to promote the general vision of Ooh La La; it is another way to recognize and partake in what the community has to offer. The meals generally feature freshly baked bread, organic vegetables and strawberries from nearby farms, local eggs, homemade yoghurt, artisan cheeses and locally raised meats.

It is interesting to see how the community of Richmond has reached out and embraced the yearly event. One such example is illustrated by our slowly expanding team of staff hosts. In the first few years in Richmond, it was a trick to find enough options in the community to provide beds for our featured performers. Then something magical happened—the folks who had been hosting our guest musicians found the experience to be really enjoyable, and they

adored meeting these people from afar who travelled all the way to Richmond for a weekend of community social dance. They told their neighbours, and soon we were hearing that others on the same street wanted to host a performer too. Some of our local hosts come to the afternoon concerts, some just like to hear the singing circle on the lawn, and although many have yet to join in the dancing they look forward to our event every year.

Part of the overall vision for Ooh La La has been to recognize the importance of keeping traditions active and accessible, ensuring a future that will continue to enrich the lives of those who are drawn to participate in community dance and song. One step in achieving this goal has been to make the event appealing and accessible to young people on all levels. Initially working to increase the opportunities available to youth on a budget, the committee has found creative ways to make the weekend affordable to them. Ooh La La has always relied on volunteer participation and by dedicating a certain number of volunteer positions to youth over the past few years, we have succeeded in attracting a large following of young dancers. In return, Ooh La La has benefitted from a devoted team, many of them in their late teens and twenties, who joyfully wash dishes, prepare ingredients for meals, sweep floors and do other chores during the weekend. On a couple of occasions, we have been graced with young volunteers who are talented musicians, who have contributed their musical skills by playing for workshops as part of their volunteer hours.

There are still more ideas to explore and the committee is active in finding new incentives and programmes for youth outreach. In our travels as performers we began to notice young callers and musicians who were making the rounds and committing a lot of energy to developing their skills. In 2011, we decided to try an experiment by creating a profile that would feature an up and coming caller under thirty, giving our selected invitée an opportunity to take on the responsibilities required to be a dance weekend performer. The demands would include working with both feature bands during the day, fulfilling a half hour feature during the Saturday evening dance, as well as leading a workshop of their choosing. The proposed model was a success, and we felt that we achieved our goals: giving our chosen caller exposure to a wider audience, an opportunity to network with musicians, callers and other event organizers and also a taste of what it is to programme for and lead at a dance weekend.

The model continues to grow and each year

we scout for potential candidates. Mary Wesley was our first new-generation caller; now, three years later she is a favourite throughout the contra circuit and we are happy to be featuring her on the program this year as one of our contra callers. This year Ooh La La is expanding the “featured youth” concept to include two talented young musicians who caught our attention at the Ralph Page Dance Legacy Weekend. Fiddler Audrey Budington and pianist Clayton Clemetson are two rising stars in the New England folk scene. Our up and coming caller this year will be Bradley Smith, joining us all the way from Kentucky.

We are in our eighth year now and our initial idea has grown in many rewarding ways. In addition to a weekend packed with contras, our programme offers a pre-dinner concert and a waltz session that combines with an afternoon high tea (we encourage attendees to bring homemade teatime treats to share). The schedule also includes workshops on the finer points of contra dance technique, waltz, gigue, and there is always a musician’s workshop, a caller’s workshop and a song circle. We have three chefs, providing breakfast, lunch and dinner. We eat all our meals in the dance hall and afterwards roll away the tables and set up for the dancing as in days of old. Our Saturday night dance is always open to the general public and through this our community continues to expand. Many who make the journey north decide to include the weekend as part of a larger trip to the Maritimes, Montréal, Québec City or other parts of eastern Canada.

Crossing into Québec is a cultural experience for our friends from the US. You need a passport and you will hear French spoken wherever you go. Although you can get by just fine in English, and the event is presented in English, French conversation and culture permeate throughout the weekend as many of our longtime attendees are from the province. Of course, the language of music and dance need no translation. Neither does a smile, or the sharing of food around a table.

“Would you like to join us?”

“Bien oui, merci!”

Devoted to sustaining community social dance, the authors have been working together as dance event organizers for the past twelve years. As fulltime musicians, they perform throughout the US and Canada with their bands Maivish and Crowfoot; they live in Québec. For more about this year’s event, July 4-6, 2014, visit <http://oohlaladance.com/>.

“News from Canada” features news about Canadian events and groups. Ideas for articles should be sent to Rosemary Lach, rosemarylach@yahoo.ca or to Bev Bernbaum, wturnip@sympatico.ca.

A Golden Anniversary—Fifty Years of the Pinewoods Morris Men

by Natty Smith, Squire of PMM

As we move closer to CDSS's Centennial next year, we welcome news from individuals and groups celebrating their own significant anniversaries.

Fifty years ago, when the folk music revival was in full swing and CDSS had only one "S" in its name (Country Dance Society, no "Song"), a varied group of energetic dancers at a CDS Dance Week session at Pinewoods Camp formed the first organized independent morris team in America. This year, the Pinewoods Morris Men celebrate their fiftieth anniversary. Much has changed since those early years, but the team retains its high caliber of dancing, camaraderie and good taste in beer.

The Pinewoods Morris Men (PMM) established themselves the summer of 1964 at Pinewoods Camp under the tutelage of Nibs Matthews, then Artistic Director of the English Folk Dance and Song Society. The team toured at camp that same week. An annual fall tour of Harvard Square began in 1966, annual appearances in The Christmas Revels in 1971, and an annual spring tour of Nantucket Island in 1983. In the early years, PMM were simply a loose confederation of any interested men. It was not until 1979 that we joined the ranks of the new local teams all over the United States (many started by former Pinewoods Morris Men) by establishing regular

practices in the Boston area. The team has traveled to England three times since its founding: 1984, 1992 and 1998; a Fiftieth Anniversary team will dance in England for a week this summer.

And so the team continues, with practices and performances all year long. Some dancers on our current side started their morris dancing career with us, some learned to dance elsewhere, and some grew up dancing with the team. Martin "Shag" Graetz, founding member and former Squire, continues to dance with us to this day.

PMM owe a lot to CDSS, both for its excellent summer programs so closely tied to our origins, and its continued financial and educational support for the morris dance community. We fund, and CDSS administers, the Karl Rodgers/PMM Scholarship for those who wish to learn morris dancing at English Week at Pinewoods Camp, in honor of founding member and former Squire Karl Rodgers.

If you have ever danced on the Pinewoods Morris Men, we would like to celebrate the team's Golden Anniversary with you! All current and former dancers are invited to a celebration on September 27, 2014. We would also love to collect any stories or photographs you may have of the team. Please get in touch with our Squire for details, squire@pinewoodsmorris.org.

A more complete history, written by Martin "Shag" Graetz, can be found on our website at <http://www.pinewoodsmorris.org/history.html>. As always, if you are interested in dancing with us, contact our Squire, squire@pinewoodsmorris.org.

~N.S.



Above: Pinewoods Morris Men, Harvard Tour, Cambridge, MA, 1966 (photo: Nate Liskov); cover photo: Stew Stryker, 2013

Yoga for Dancers—Why the Well-Lifted Spine? For Breath's Sake!

by Anna Rain

Many of you know that I experienced a dramatic lumbar vertebra injury in early February during an exciting Scottish slipping circle gone rather wrong. My activities have been curtailed in the healing period, and I've had time to appreciate, deeply and fundamentally, the conscious act of standing up straight. Twenty years of yoga practice has given me these two gifts, among others: being present with what is (and not what I wish would be), and knowing my body and how to help it heal.

My regular asana practice has been limited, but I am grateful that standing tall and breathing have been available to me. In order to heal the bones optimally, I was told by the doctors: sitting better than lying, standing better than sitting, walking better than standing. Any time I was upright, I was helping my shattered vertebra heal, and heal stronger. I have much more compassion and understanding of how challenging standing can be when my muscles are weak, and I know viscerally how correct breathing practice relies on the foundation of a well-lifted spine.

For a step-by-step explanation of the spinal curves and how to support them, refer to the Fall 2009 *CDSS News* article "Align the Spine."

Using your muscles to draw your spine to its full extension gives you many benefits. In bearing your weight, the bones are strengthened. In lengthening muscles to their capacity, they become more supple. When your spine is straight and supported, your lungs have more room to expand, and breathing becomes easier. When the breath moves more freely, energy moves up and down your spine without obstruction.

Standing

Stand or sit straight, with your feet parallel and underneath your frontal hip bones (the bony part of the pelvis on either side of your low abdomen). See that your top thighs move back: often when we "stand up straight," our hips move forward. If the hips are forward, the back body is short, and this stance can lead to low back instability and pain. When the top thighs correctly move back, your weight will be more on your heels. As you get more comfortable with keeping the top thighs back, you'll be able to spread your weight over the whole foot. Engage your quadriceps (the muscles on the front of your thighs):

this stabilizes and protects the knee and is NOT the same as "locking the knee."

Look straight ahead, at eye-level. Your jaw is parallel to the floor, and the back neck is long. See that your chin aims down (if the chin points up, your cervical spine is short and compressed).

Hook your thumbs into your front armpit, elbows pointing down, and use the sensation of the thumbs-in-armpit to draw the front body up, up, up



(see photo #1). Lift your side ribs; lift your back ribs. The proper alignment of the back ribs is necessary for the full expansion of the rib cage. Keep your shoulders relaxed, back and gently down (it is not the shoulders that lift your chest!) Imprint your thumbs in your armpit, then straighten your arms slightly behind the mid-line of your body and see if you can maintain the sensation of lift in the front armpit.

See that you keep the front low ribs subtly tucked in; don't let them poke out or up. Moving the front ribs this way keeps your back waist long. Try the incorrect action: stick your front ribs out, tipping your front rib cage up: note how the low back ribs move in and your back waist becomes short. Ick! Almost automatically, your thighs go forward, pinching the low back. This may feel as if you are "opening the chest," but the misalignment of the ribs in relation to the spine prevents the rib cage from being able to expand fully. The back ribs must be as attentive as the front ribs in order for the lungs to have optimal room to open and take in air.

If your side body is lifted to its maximum (which, one hopes, will grow longer and longer!), and your top thighs are back, you may find that your abdomen correctly moves back, toward the lumbar

spine. You want the abdomen to do this gently, without gripping, clutching or holding. Having the abdomen moving back and slightly up is what keeps the low back open and supported. This action takes a while to achieve, but the more you practice drawing your spine inexorably UP, the more the abdomen will take the hint. The abdomen is engaged, but it is not hard. When the abdomen is “held in,” the abdominal organs are constricted and not able to function optimally. As you learn to stand taller and taller, your abdomen finds its correct action, and you assist your internal organs by giving them space to do the work they do.

Take a minute or two a couple of times a day to come to this standing-tall resting place: Stack your body like this:

- feet parallel and under your frontal hip bones
- top thighs back
- quads engaged
- front armpits up up up
- side ribs up; back ribs up
- front ribs slightly tucked in
- abdomen back and slightly up
- shoulders back and gently down; arms slightly behind side mid-line
- jaw parallel to the floor; eyes quiet and looking straight ahead

Practice standing in this way until it becomes your habit. Proceed to the breathwork only when you find yourself standing tall without thinking about it. The more often you practice, the faster this will happen, but any practice is a benefit. A little is better than none.

Breathing

Life, quite literally, cannot happen without breath. The Sanskrit word *prana* is translated both as “breath” and “energy.” When the breath is constricted, quality of life decreases. Creating the structure of a lifted spine and supple ribs assists the expansion of the lungs. In Western medicine, “deep breathing” often involves the abdomen, and there are some yoga traditions that advocate the “belly breath.” In my tradition, all beginners are exhorted not to “fiddle with the breath.” Don’t think too much about it; don’t “breathe deeply.” Some people lift the shoulders when “breathing deeply”; this is also ineffective. Perhaps more realistically, think about breathing gently, without tension. From this resting place of the back ribs up and the front ribs quiet, you can begin the gentle opening of the lungs by allowing the rib cage to expand out, front ribs out and back

ribs up, circumferentially away from the spine.

Standing tall, feel the outline of the bottom front of the rib cage: this is where your diaphragm attaches (see photo #2). Western doctors see the diaphragm as moving up and down, which leaves the low ribs immobile, the rib cage fixed and static. Many Eastern breathing practices—including Iyengar pranayama—see the diaphragm as moving out and



in, that is, circumferentially away from the spine. The ribs spread to allow the lungs to inflate. Imagine the bottom of your rib cage staying parallel to the floor as it opens out. It is the lungs (not the abdomen, not the shoulders) that inflate with breath. Making room for the lungs is what allows deeper, smoother breathing; learning to open the rib cage is what makes room for the lungs. You can see how the gentle expansion of the ribs gives more room for the lungs to open and fill.

With your spine long, lifted and supported thus, exhale smoothly. Take a normal inhalation, and see that you stay relaxed: let the ribs expand slightly without forcing them. Widen the bottom of the rib cage as the upper ribs spread away from each other. Be patient. Let your breaths out and in be only a little deeper than your “normal” breathing; don’t force the breath in any way. Results will be neither immediate nor dramatic. Small, precise, accurate movements are the correct way to build your capacity (going straight to “deep breathing” is not). A successful yoga practice is about focus, sensitivity and awareness. Intelligently practiced, standing tall and breathing will lead you to be more attuned to yourself and to the present.

Anna Rain is a certified Iyengar yoga instructor. She dances, plays and calls contra and English in the Washington, DC area. She aspires to accompany Swedish polskas on the (flat-backed, Irish version of the Greek) bouzouki.

Web extra: The companion article from 2009, “Align the Spine.”

Highlander's Farewell

(traditional tune)

♩=108

Am G

5 Am G Am G Am

9 Am G Em

13 Am G Em Am

Melody transcription by Ethan Hazzard-Watkins, learned from Ruthie Dornfeld on American Café Orchestra's "The Early Years," <http://americancafeorchestra.com/store.html>. Chords provided by Owen Morrison, who says "Part of what I like about this tune is that it can be played with so many chordal variations. I don't really think there is a best way."

The tune is from the playing of Emmett Lundy of Grayson County, Virginia (1864-1953); more information on Emmett can be found at <http://www.OLDTIMEMUSIC.com/FHOFLundy.html>, and a short recording of Emmett's playing of the tune can be heard on youtube at <http://youtu.be/nXkxjwazDgo>. The musical inspiration for the dance is a version played by Alisdair Fraser and Natalie Haas which can be heard on youtube at <https://www.youtube.com/watch?v=CiNroM6BiFI> (a medley of Highlander's Farewell to Ireland/Farewell to Ireland/O'er the Water to Charlie, and ending with this tune, Highlander's Farewell). ~ P.P.

Web extra: Hear Mara Shea play the tune on the Elftones' recording, called "Elftones"— <http://www.elftones.com/Highlanders.mp3>.

Highland Farewell

by Pat Petersen

Formation: Duple minor longways

Music: Highlander's Farewell (traditional)

- A1 1-4 Partners turn by right hand once around
 5-8 Circle left once around
- A2 1-8 Circle right; partners turn by left hand once around into...
- B1 1-4 Ones pull by left to cross over, cast, twos moving up
 5-8 Ones half figure eight up
- B2 1-8 Four changes right and left (with hands)

© Pat Petersen, 2013

Pat Petersen devised this dance while listening to Alasdair Fraser play several different versions of the tune, in May 2013 near Aberdeen, Scotland. She tried it out at a Sun Assembly dance (Durham, North Carolina), and then, following suggestions by Bob Dalsemer, revised it with assistance from a choreographers' discussion group at CDSS's English Dance Week at Pinewoods, August 2013.

The tune originated as a strathspey, migrated to Ireland, then to America as an old time tune. Dance tune adapted by Mara Shea from a recording by Malcolm Dalglish and Gray Larsen, probably taken from the version played by Emmett Lundy of Grayson County, Virginia.

CONSOLATION NEW. C. P. M.

A Minor. Charles Wesley, 1749.

Arr. Ananias Davisson, c.1822 (alto added, 2012).

Treble

Alto

Tenor (Melody)

Bass

1. Come on, my part - ners in dis-tress, My com-rades thro' the wil-der-ness,
2. Be - yond the bounds of time and space Look for-ward to that heav'n-ly place,

6

Who still your bod - ies feel; A - while for - get your griefs and fears, And look be-yond this
The saints' se - cure a - bode; On faith's strong ea - gle pin - ions rise, And force your pas-sage

Who still your bod - ies feel; A - while for - get your griefs and fears, And look be-yond this
The saints' se - cure a - bode; On faith's strong ea - gle pin - ions rise, And force your pas-sage

12

vale of tears To that ce - les - tial hill, To that ce - les - tial hill. hill.
to the skies, And scale the mount of God, And scale the mount of God. God.

vale of tears To that ce - les - tial hill, To that ce - les - tial hill. hill.
to the skies, And scale the mount of God, And scale the mount of God. God.

Performance notes: Dorian minor may be sung, as is often done traditionally, by adding an F# to the key signature. To accommodate vocal ranges, the song is transposed to around G minor. Both men and women sing the tenor and treble parts, with men an octave lower than written. For a more choral sound, women may sing the tenor and men sing the treble an octave lower. Additional lyrics are available at hymnary.org. See shenandoahharmony.com/2014/consolation-new for recordings and a video tutorial. The tenor, treble, and bass parts are in the public domain; alto part and typography CC-BY-NC 2014 The Shenandoah Harmony Publ. Co.

Shenandoah Harmony—Singing Old Songs from a New Book

by Rachel Wells Hall

The latest shape-note book, *The Shenandoah Harmony*, was reviewed by Brendan Taaffe in the last issue, <http://tinyurl.com/khmj569>. Below is an article by one of the book's authors.

Shape-note tunebooks provide the most extensive recording of nineteenth-century American folk song and harmony writing that we have. Although shape-note songs were normally paired with sacred texts, many of the same melodies were used in secular ballads, dance tunes and popular songs. In these books, one can find three- or four-part arrangements of the melodies of familiar folk songs and tunes such as “Barbara Allen,” “Rye Whiskey” and “The Rose Tree” (see *The Shenandoah Harmony*¹, pages 28, 100 and 35). Thus, shape-note books are invaluable resources for folk singers, instrumentalists and composers, irrespective of their interest in sacred song.

Several shape-note books, including *The Sacred Harp*, *The Christian Harmony* and *The Harmonia Sacra*, have been continuously in print since the mid-1800s. These, in turn, drew on earlier books, stretching back to the 1700s and before. However, shape-note singing is a living tradition, and these shape-note books are not solely relics of the past. Each has undergone revisions in the nineteenth, twentieth and twenty-first centuries. As tastes changed, editors added new compositions and rearranged or omitted old ones. *The Shenandoah Harmony*, the largest new book in four-shape notation published for more than a hundred and fifty years, comes amid a general resurgence of interest in shape-note singing, which has spread throughout North America and to several European countries. Like the old tunebooks, *The Shenandoah Harmony* is rich in harmonized folk hymns as well as composed songs. For example, “Consolation New” (facing page) is a fine song that has been given new life by its inclusion in this book.

What distinguishes shape-note singing is not its musical notation system—shaped notes are also used in some modern church hymnals—but its distinctive practice, musical style and choice of lyrics. Though once widespread, shape-note singing

survived the twentieth century only in the South, and the vast majority of revival singers more or less follow Southern practice. Shape-note singing is unlike church music today—in fact, this singing practice has never been part of a church service. This is community, participatory singing with no instrumental accompaniment. Singers face each other in ranks of chairs forming a square whose sides are tenors, trebles, altos and basses. There

is no audience. Each singer, regardless of experience, may choose a song from the book and take a turn standing in the middle of the square leading the group. Singers are not hesitant; they sing in full voice, with a strong, driving rhythm. Many move their arms to keep the beat. They connect with the music first by “singing the shapes”—that is, singing the song with the shape names that represent scale degrees—before

singing the lyrics.

Shape-note books document an American vernacular compositional style that was almost completely wiped out by European classical music and, later, gospel. Classical choral music usually aims to highlight a single melody, sung by sopranos. In contrast, shape-note part writing features simultaneous, interweaving melodies. The tenor part, sung in octaves by both men and women, is considered to be the melody, but the other parts rarely take supporting roles. The composer and arranger should, as William Hauser wrote in 1848, “make each part so good a melody that it will charm even when sung by itself.”² You can hear this in “Consolation New”—all four parts sing memorable tunes. Because men and women sing the treble part, as well as the tenor, in octaves, the voices intersect in a way that does not seem calculated to please an audience. Rather, the music is written from the singers’ point of view. This musical style agrees with the radical religious view that no person is more entitled to speak for the group



than any other. As community music, it expresses a democratic structure in which each voice is valued.

The texts used in shape-note music are extraordinarily poetic, with roots in the English dissenting movements and the Second Great Awakening in the United States. They deal with one's relationship to God, life and death, and the human condition. Authors include both prolific English hymn writers such as Isaac Watts (1674-1748) and American spiritual poets such as the Virginian mystic Sarah Anderson Jones (c.1753-1794). Shape-note chorus songs are associated with the popular camp-meeting movement of the early 1800s and have ties to African-American spiritual song. Although most of these texts have fallen out of favor in modern churches, they remain an essential part of shape-note singing practice, which participants, regardless of individual religious belief, describe as a powerful spiritual experience. Charles Wesley's "Come on my partners in distress/My comrades through the wilderness," the text of "Consolation New," is one of our favorites. As well as reflecting our shared human struggle, it also reminds us that many original singers of these early nineteenth-century hymns literally inhabited a hostile wilderness.

The authors of *The Shenandoah Harmony*—John del Re, Kelly Macklin, and their daughter Leyland del Re of Virginia; Nora Miller of Maryland; Daniel Hunter and I, of Pennsylvania; and Myles Louis Dakan and Robert Stoddard of Boston—have endeavored to respect shape-note singing heritage and practice while creating a book that reflects our own tastes and singing communities. We are not traditional Southern singers. Rather, we come from geographic areas where the shape-note singing revival is strong and goes back thirty years or more. In addition to singing, we have diverse musical experience, including instrumental folk, jazz and gamelan. The group is gender-balanced and our ages span the range from mid 20s to early 60s. We also involved numerous members of our community in song selection and editing.

In addition to being avid Sacred Harp singers, the del Re family has been singing for over twenty-five years from Ananias Davisson's shape-note books, published from 1816 to 1826 in the Shenandoah Valley of Virginia. Their original intention was to create a collection of songs published by Davisson in his *Kentucky Harmony* and its supplement. ("Kentucky" probably reflects Davisson's aspirations to sell books in the frontier states.) Davisson's innovative combination of folk hymns and camp-meeting songs with European congregational hymns and New England singing-school pieces had a profound influence on later tunebooks, including *The Sacred Harp* and *The Southern Harmony*. As the del Res became aware of the vast wealth of shape-note

songs found in out-of-print and inaccessible books, they decided to look beyond the Davisson repertoire and also to involve more singers in the project. The Shenandoah music committee formed in late 2010 and continued to meet for a weekend once a month for over two years.

Although our initial plan was for a more modest book, we eventually decided to make a book suitable for "all-day singings," events that typically last about five hours. This necessitated a large book with a variety of song types, levels of difficulty and texts. The group considered almost fifteen hundred songs together; over ten thousand more were reviewed by individual committee members but not brought to the group. Since different authors rearranged many of the old tunes, we also took time to compare several different arrangements of the same song. The resulting book contains four hundred sixty-nine songs on four hundred eighty pages. In all, we used seventy-five mostly nineteenth century American tunebooks as sources. We also chose sixty-eight songs written after 1950, including seven that have been transcribed from oral tradition. We did not include any of our own compositions.

To bring a new book into this conservative singing tradition gracefully is a difficult task. We have tried to be aware of the nuances of the interaction between tradition and innovation, and we feel that we have been mostly successful. Our first priority was to make a book suitable for our own regional singing groups. In comparison with *The Sacred Harp* (1991 edition), which is the primary shape-note book used in our area, the Shenandoah has a higher proportion of minor songs, fewer twentieth century compositions, a greater emphasis on Mid-Atlantic and Midwestern sourcebooks and composers, more songs that are spiritual but not explicitly Christian, more secular songs, and some texts in other languages. However, *The Shenandoah Harmony* does not duplicate songs in this edition of *The Sacred Harp*.

Although *The Shenandoah Harmony* is thoroughly researched, our book is not a scholarly collection. We edited or rearranged some of the songs to make them more accessible for singers. As is standard in this repertoire, most tunes are not exclusively attached to one set of lyrics, giving considerable leeway to tunebook authors. Many of the song texts were subjected to rigorous and detailed examination, and our choices tend to reflect the religious inclinations of our group. Readers who wish to find the original music or text of any song may follow a bibliographic reference code included with the song. The physical construction of the book was a massive project in itself; many community members assisted in typesetting, auditioning songs and proofreading.

continued on page 22

CDSS Sings—Hangman, Hangman, Slacken Up Your Line

by Hannah Shira Naiman

Late one evening, while driving home from an old-time jam in Toronto, I tuned into CBC radio. Typically at this hour, I expected to hear a mundane debate or archived episode that I would eventually turn off. Tonight, however, I was captivated by something quite rare on public talk radio: an a cappella ballad. Sung by Almeda Riddle, “Hangman Slacken Up Your Line” was a line sung so purely, so rhythmically and so urgently emotive, that it struck my core immediately. It was raw, crooked and beautiful. I instantly promised myself that I would add it to my repertoire. I could hear it with simple claw-hammer banjo plucking along. In fact I could hear it with drums or horns, and lo! Someone read my mind. Immediately following the original recording, CBC played a remix featuring all sorts of funk and rhythm. The remix is part of an album by Tangle Eye, called “Alan Lomax’s Southern Journey Remixed,” and I highly recommend you check it out.

Soon after learning this song in my fashion, adding banjo and three-part harmonies, I came to learn more still about this song’s far reaching appeal. It turned out that my brother had been singing a variation of this song for my nephew for several months, his version called “Prickly Bush.” A good friend in Kentucky told me she had also sung the song in yet another variation during a group singalong. Just the other day I sang this song for a friend in Toronto who immediately recalled Bob Dylan’s version, “The Maid Freed From the Gallows.” And so, my curiosity piqued, I investigated further.

Readers, I know this story is not unique. I have had a “folk epiphany”—which is to say that I had both the amazing experience of discovering that my beloved song is also someone else’s, and yet the heartbreaking experience of realizing our favourite versions can’t be sung together since they are entirely different. But what a fantastic mystery there is within this epiphany! How incredible that so many listeners would be drawn to the same tale despite such enormous variations.

What is it about a song that attracts us to it with such universality? I am by no means an ethnomusicologist, however my amateur Internet-based research has lead me to learn only that this song is also Child ballad #95, and that it likely originated in a language other than English. Some fifty versions are known in Finland; other versions appear in Hungary and Italy. In some versions the protagonist is male, in

continued on next page

Hangman (Hold Your Hands, Old Man; The Maid Freed from the Gallows), sung by Almeda Riddle, recorded on May 14, 1970*

“Oh, hangman, hangman, slacken up your lines.
I see my father coming from a far-off distant shore.”

“Oh, father—my father—have you brought me gold,
Or have you paid my fee?
Or did you come to see your only son
Hanging high on a gallows tree?”

“Oh, no, son, no, and I have brought no gold,
Nor have I paid your fee.
Alas, I come to see an unworthy son
Hanging high on the gallows tree.”

“Oh, slackman, slackman, slacken up your lines.
I see my mother coming from our far-off distant home.”

“Oh, mother—my mother—have you brought me gold,
Or have you paid my fee?
Or did you come to see your only son
Hanging high on a gallows tree?”

[Mrs. Riddle: “Now, it’s the same answer that his father
give, it’s so long, let’s . . . Will it be okay?”
Dr. Wolf: “Yeah.”
Mrs. Riddle: “And then it comes on to the sister, and then
to the sweetheart.”]

“Oh, slackman, slackman, slacken up your lines.
I see my sweetheart coming from a far and distant
plain.”

“Oh, sweetheart—my sweetheart—have you brought me gold,
Or have you paid my fee?
Or did you to come but to see me hung,
Hung high on the gallows tree?”

“Oh, yes, and yes, I have brought you gold,
And I have paid the fee.
I never intended to see my love hanging
High on a gallows tree.”

*source: <http://web.lyon.edu/wolfcollection/songs/riddlehangman1304.html>

(*CDSS Sings—Hangman*, continued from page 21)
 others female. In some versions the protagonist escapes execution; in others, he or she does not. In most cases it is the protagonist's lover that saves him; in others, it is a family member. If all specific elements of the story were removed, and the structure of the melody itself altered, what is it that remains constant that tugs so at our heart's strings? As a songwriter in the Appalachian tradition and style, the answer to this question is the holy grail I seek to find.

When I first set out to write this article, I hoped to be able to provide some solid academic research about this fabulous song. Time constraints and my lack of ethnomusicology skills played a factor in my having taken a different approach, but there is a part of me that relishes the absence of more academic information. I am sure there is someone who can tell me the origins of this song and all of its deviations. But all of this information would only reinforce what I already know: that there is a magic in the best of songs. They reveal our humanity across nations, languages and generations. The best of songs are so ambiguous about their specifics, and yet so specific in their emotion, that we are drawn into their core.

Most importantly is this: even now, in 2014, we can still have this kind of "folk epiphany." If anyone worries that this music might languish and fade out of our canons, fear not. Whatever magic lies within these songs, we are helpless to it. We cannot help but sing the stories and the music at the fibre of our human story: our ballads.

* Also found in Child, #95, "The Maid Freed from the Gallows," Randolph, Vol. I, #24, "Hold Your Hands, Old Man"; Brown, Vol. II, #30, "The Maid Freed From the Gallows"; Belden, p. 66, "The Maid Freed From the Gallows." ~ H.S.N.

Web extra: Hear Alma Riddle singing "Hangman" as recorded May 14, 1970 as part of the Ozark Folk Songs of the John Quincy Wolf Collection, <http://web.lyon.edu/wolfcollection/songs/riddlehangman1304.html>; for more about the collection, see <http://web.lyon.edu/wolfcollection/>.

Hannah Naiman grew up just north of Toronto, but all around her was the musical tradition of the Appalachian Mountains. Her banjo-driven songs draw on folk traditions and themes, and "are a little bit crooked, a little bit new." Hannah's sound recalls the music of Gillian Welch and Hazel Dickens, though it also features hints of English and Irish ballads, African spirituals and gospel music.

(*Shenandoah Harmony*, continued from page 20)

"Consolation New" is one of many songs in *The Shenandoah Harmony* which has ties both to religious singing practice and to other forms of Anglo-American folk music. A cappella and instrumental recordings and a video tutorial may be found at <http://www.shenandoahharmony.com/2014/consolation-new>. The song's history demonstrates how the shape-note repertoire evolved over time, in a sort of collaboration, to quote from Wesley's text, "beyond the bounds of time and space." John Wyeth first published the tenor and bass parts in 1813 in Harrisburg, Pennsylvania. Davisson added a treble part around 1822. We preferred his arrangement to Wyeth's, but felt that an alto part was needed. Several of our friends contributed to the writing of this alto. The abbreviation "C.P.M." stands for the poetic rhythm "Common Particular Meter;" any other C.P.M. text may be substituted for this one. On the upper left, "SKH 58" indicates that the original song is on page 58 of *A Supplement to the Kentucky Harmony*.³

The Second Annual All-Day Shenandoah Harmony Singing is planned for June 1st in the Harrisonburg, Virginia area. Over one hundred singers from sixteen states attended the first annual singing. Recordings, photographs and videos of the singing are on our website. At this time there are more than ten all-day singings from *The Shenandoah Harmony*; the book is also used in numerous monthly local singings. Please see www.shenandoahharmony.com/singings for details on upcoming events, all of which are free and open to the public. No experience is necessary and books are available for loan or purchase.

The Shenandoah Harmony is now in its third printing since its release in mid-February 2013. Both print and electronic editions may be ordered through www.shenandoahharmony.com.

¹ Myles Louis Dakan, John W. del Re, Leyland W. del Re, Rachel Wells Hall, Daniel L. Hunter, Kelly Macklin, Nora Miller, and Robert Stoddard, *The Shenandoah Harmony* (Boyce, Va.: The Shenandoah Harmony Publ. Co.), 2012.

² William Hauser, *The Hesperian Harp* (Philadelphia: S.C. Collins, 1848), xviii.

³ Ananias Davisson, *A Supplement to the Kentucky Harmony*, 2nd ed. (Harrisonburg, Va.: The author), c.1822.

Rachel Wells Hall grew up in a family of folk musicians and first sang shape-note music with her mother in Cincinnati in the 1980s. In addition, she has toured and recorded with Simple Gifts on English concertina, diatonic accordion, piano, fiddle and tabla. She is an associate professor of mathematics at Saint Joseph's University in Philadelphia.



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CDSS Is Having Twins

We're cosponsoring two leadership development conferences!

♦ Southwest Regional Organizers Conference (SWROC) ♦
September 19-21, 2014, Albuquerque, New Mexico

Come meet with other dance organizers, share ideas and learn new strategies for creating successful dances. We'll also dance, eat and have fun with our organizer peers! This exciting weekend will be filled with resources to support any American/English dance series throughout the Southwest (contra, square, English country, family/community dances, etc.). We'll strengthen networks for sustaining these dance traditions across the region.

Interested in coming? Please let us know as soon as possible: swrocinfo@gmail.com. Know anyone else who might be interested? Encourage them to check out the website: <http://www.cdss.org/swroc> for ongoing updates. Many thanks for helping us spread the word!

♦ Puttin' On the Dance 2—Hands Across the Border (POTD2) ♦
March 20-22, 2015, Ottawa, Ontario

Similar to the Southwest conference, this weekend will also provide resources for dance organizers (see above description) and the program will be designed to support communities throughout eastern Canada and the northeastern United States. For more info, contact puttinonthedance@gmail.com.

Attending these events is an investment in your dance's future! See www.cdss.org/swroc/register/fund-your-attendance for many ways you and your group can help pay your way (including travel costs). For glimpses of previous conferences cosponsored by CDSS, visit <http://www.cdss.org/conferences.html>.