



Cherokee Language
Program

CHRISTIAN HARMONY

WITH

THE CHEROKEE LANGUAGE REPERTORY CHOIR

a participatory shape note singing event

MAY 4, 2025 | 2 PM ONWARDS

CULLOWHEE BAPTIST CHURCH

- | | |
|--------|-------------------------------------|
| 2PM | Shape Note Singing School |
| 2:30PM | Cherokee pronunciation workshop |
| 3PM | Cherokee-English historical program |
| 4:30PM | Catered Dinner |
| 5:30PM | English singing |



The Christians Farewell
 Page 338-112
 Ninety fifth
 Page 128
 Ninety third
 Page 26
 Liberty = Page 134
 Prayer meeting L.M. & lines
 Page 204
 New Britain C.M.
 Page 78
 Jubilee & 7 lines
 Page 257
 Pisgah C.M.
 Page 88
 Fairfield C.M. 147
 Lovely Vine L.M.
 Page 36
 B 13
 This is Christian Harmony

Eastern Cherokee Hymnody after Removal

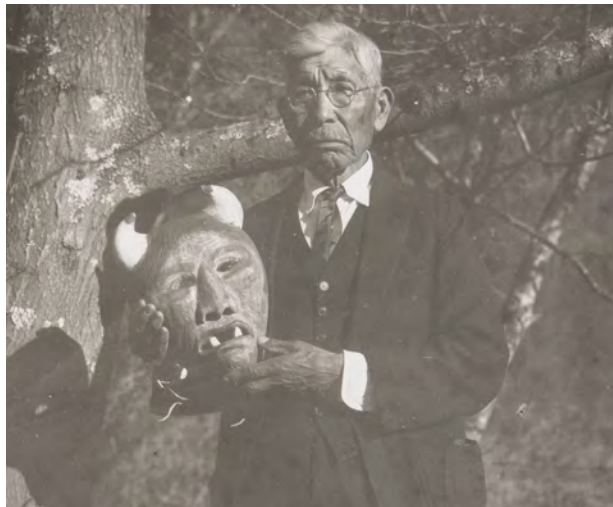
The one-page journal entry by Will West Long (left column) from which we are singing today documents a Christian Harmony Singing in April 1892. As far as I know, it is the only primary source that gives direct evidence that Eastern Cherokee people sang in the seven-shape Christian Harmony tradition. The inroads for Christian Harmony may have been via Echota Methodist Mission, now Cherokee United Methodist Church, which was established around 1840. In his 1849 memoir, Charles Lanman described a service at Echota Mission that he observed while he was a guest among the Quallatown Cherokee community;

The deportment of all present was as circumspect and solemn as I have ever witnessed in any New England religious assembly. When a prayer was offered they all fell upon their knees, and in singing all but the concluding hymn they retained their seats. Their form of worship was according to the Methodist custom, but in their singing there was a wild and plaintive sweetness which was very impressive. The women and children as well as the men participated in this portion of the ceremony, and some of the female voices reminded me of the caroling of birds. They sung four hymns; three prayers were offered by several individuals, and two sermons or exhortations were delivered.¹

A series of native preachers lead the congregation after the church was founded, including Inoli ("Blackfox"), who was ordained in 1858. Inoli also served as political representative, medicine man, community treasurer, and various other roles for the tribal community during his lifetime. Many of his papers were collected in the late 19th century by ethnologist James Mooney with the assistance of Will West Long. They are now housed at the Smithsonian's National Anthropological Archives (Mss.2241d). In one of Inoli's papers (reprinted with a translation below), Inoli writes that a singing school was started in September of 1862. The students began with reading. In April 1863, Inoli reported that the students were starting

¹ Lanman, Charles. *Letters from the Alleghany Mountains*. Geo. Putnam, 1849. Lanman's use of "wild" here is a well-worn exoticizing trope from the time period used by people from the Northeast to exoticize the vocal practices of singers untrained in the European-based musical practices predominant in education in the Northeast in the 19th century.

to write. We do not know what the students were writing, but possibly they were using Cherokee hymns as a vehicle for Cherokee literacy, which is a practice that continues to the present.² Notably, the number of male participants dropped from five to two between the two entries. William Holland Thomas's Legion of Indians and Highlanders was also formed in September of 1862 to fight for the Confederacy. Many Eastern Cherokee men enlisted, which likely explains the decrease.³



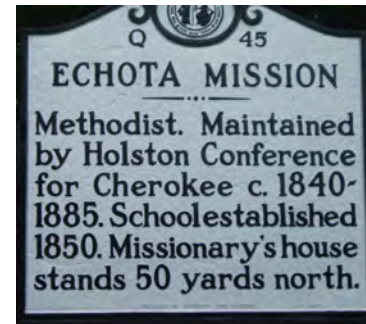
Will West Long with carved mask.⁴

² Bender, Margaret C.. *Signs of Cherokee culture: Sequoyah's syllabary in Eastern Cherokee life*. Univ of North Carolina Press, 2002.

³ Kilpatrick, Anna Gritts, and Jack Frederick Kilpatrick. "Chronicles of Wolfstown: Social Documents of the North Carolina Cherokees, 1850-1862." *Bureau of American Ethnology Bulletin* (1966).

⁴ Photographed by William Fenton and Lester Hargrett for the Bureau of American Ethnology. Big Cove, NC, circa December 1, 1946. Gilcrease Museum.

Undoubtedly, the students at the Echota singing school would have sung from *Cherokee Hymns*, a text-only hymn book⁵ first printed in the Cherokee Nation prior to forced Removal.⁶ The hymn book was created by missionary Samuel Worcester and translator Elias Boundinot, who was also the editor for the Cherokee Phoenix bilingual newspaper. Nine editions of *Cherokee Hymns* were published, and it continues to be reprinted in facsimile form by the Global Bible Society. It is the principle source for Cherokee hymn singing, including the texts we will be singing today. Each bilingual version of the tunes includes the hymn number for the text in *Cherokee Hymns*.



Scant historical accounts of Cherokee singing practices after the war exist. The Echota Mission continued to be served by itinerant preachers after Inoli passed in 1885. Bishop McTyeire gave an account of his visit to the mission later that year as the Holston Conference was opting to

⁵ With the sole exception being "The Land of Beulah" from *The Golden Shower* (1862) by William Bradbury, which was printed with musical notation in the ninth edition.

⁶ This refers to the infamous "Trail of Tears" in which most Cherokee people were relocated to present-day Oklahoma in 1838-1839 along with most other tribes in the Southeast. The ancestors of the Eastern Band of Cherokee Indians were able to frame themselves as citizens of the state of North Carolina and repurchased their land base, now held in trust by the federal government. For a broad discussion of EBCI history, see John R. Finger, *The Eastern Band of Cherokees, 1819-1900*. Univ. of Tennessee Press, 1984

discontinue the mission (though the church continues to the present as a Methodist church);

Of the hundred members reported I doubt if half that number can now be found. The singing was in Cherokee, and Bro. Bird called on the son of Big Witch to follow the sermon and pow-wow with prayer. It was a melting time. The choking emphasis of [Rev.] Leaves, and the responsive tears and ejaculations of the congregation were tokens of the "groanings that cannot be uttered," which came of the intercession of the Spirit. All felt the influence at the time, and afterward I asked the interpreter about it. He said Leaves was praying for the sheep that have no shepherd, and bewailing their condition. A well-known local preacher, in whom all had confidence, both for wisdom and goodness, died last spring—Enolee (Black Fox).⁷

By the bishop's account, Cherokee singing clearly persisted, though he provided no information about what hymns they were singing. By contrast, Will West Long documented hymn texts but provided no description or context for the undated Christian Harmony song list included in his journal. Standing alone between two entries in April 1892, the inking of the list matches the preceding entry from April 2. We can infer that the listed songs were likely from a singing, but we have no information about who was singing or where. Long often offered literacy skills for record keeping for community organizations, so perhaps he was tasked with keeping track of what was sung.

During the same time period, other Methodist churches were beginning to host "Old Time" shape note singings. The Annual Christian Harmony Singing at Morning Star United Methodist Church of Dutch Cover (now Canton) has been held in nearby Haywood County since 1890. Possibly Will West Long encountered *Christian Harmony* from these "Methodist disciples of Christian Harmony."⁸ Our Eastern Cherokee Histories in Translation (ECHT)⁹ team at Western Carolina University continues to

translate Long's diaries, and we may yet uncover new clues about Cherokee musical practices at the turn of the century.

<p style="text-align: center;">INDIAN SONG SERVICE.</p> <p style="text-align: center;">Cherokees Gather At Snow Bird Gap For an Interesting Praise Meeting.</p> <p>Andrews, Aug. 7.—There was a great host of people assembled at the Indian church last Sunday at the Snowbird Gap for the all-day Indian singing. The services opened at 10 o'clock by Rev. Cornsilk, the pastor of the church, who conducted the exercises of the day. After prayer was offered the Cherokee choir was organized and sang many selections in succession, when they gave way for an address by Rev. B. L. C. Trull who entertained the congregation for a short time. The Cherokee choir again offered a few more selections, and a recess of one hour was taken for dinner, when the contents of the baskets were spread everybody was invited to come forward and a blessing was pronounced by Rev. Cornsilk, then the people began to satisfy their hunger.</p> <p>The congregation was called to order again in a short time and the Cherokee choir rendered a few selections which they sang in their own language. Jack Coburn Wahchacha being their leader. Several members of the Atoah class being present were called to come forward, when they united with the Cherokee choir and sang a number of selections in a mixed language. When the choir was almost exhausted Col. T. A. Morphew was called on for an address, and by responding made an interesting talk highly commending the Cherokees for the effort they have put forth in be-</p>	<p>half of the singing interest. At the close of his address a few more selections were called for, and at the request of Mr. Morphew a collection was taken for the Indian preacher, Rev. Cornsilk. By this time everybody seemed to be getting tired and overcome with heat, and it was decided best to adjourn.</p> <p>By request of the Cherokee brethren an old hymn was selected and sung while the congregation stood. The title of the hymn was, "In the Sweet, Bye and Bye." Dismissal was given by Rev. Cornsilk.</p> <p style="text-align: center;">PRIMARY IN MONTGOMERY.</p> <p>R. S. Hurley Nominated For The House; Convention Harmonious Throughout (Special to The News and Observer.)</p> <p>Troy, Aug. 7.—The county primary was held Saturday and the convention was held in Troy Monday. R. S. Hurley was nominated for the House of Representatives over four other candidates. W. L. Wright was nominated for register of deeds over five other candidates to succeed O. B. Deaton, G. W. Stewart was renominated for sheriff without opposition, W. L. Thayer for surveyor and J. A. List for coroner. The convention was harmonious throughout, the principal speaker being Hon. Will C. Hammond of Asheville, candidate for State Senate, this district. Montgomery county will pile up the largest Democratic majority it has ever done before.</p> <p>Brazilian cocoanut palms are believed to live from 600 to 700 years, and the date from 200 to 300 years.</p>
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The newspaper account of a singing at "Snow Bird Gap" (Graham County, NC) in 1916 (reprinted above) mentions the following; "by request of the Cherokee brethren an old hymn was selected and sung while the congregation stood. The title of the hymn was, 'In the Sweet, Bye and

⁷ Raleigh Christian Advocate, NC. Wednesday, September 16, 1885. The quoted phrase is from Romans 8:26; "the Spirit himself pleads our case with unexpressed groans."

⁸ Mabel Moser, "Christian Harmony Singing at Etowah." *Appalachian Journal* 1.4 (1974): 263-270

⁹ See our website at <https://cherokeelanguage.wcu.edu/echt/> for additional information.

Bye.¹⁰ We can infer that the songbook gospel music tradition was already passing into obsolescence in 1916, which was the cusp of the commercialization of Christian music following the advent of 20th century technologies such as the automobile, improving highways, and the radio. However, choral singing persisted. On July 25th, 1933, the Asheville Times advertised a “Festival of Song” featuring “a choir of Cherokee Indians...and a chorus of 200 negroes.” By the middle of the 20th century, Cherokee people were participating in increasingly mobile music performance practices. Family bands often performed at Southern gospel singing circuits. The Brown and Welch families in Snowbird are particularly well known for their bilingual gospel music.¹¹



Cherokee Indian Fair, early 20th century
Photo by Kelly Bennett (1890-1974)
WCU Digital Collections

¹⁰ Raleigh News and Observer, North Carolina, Tuesday August 8, 1916. This event must have made quite an impression to warrant an article in the state-wide newspaper.

¹¹ Cherokee people also participated in square dancing and clogging traditions, featuring dance competitions at the Cherokee Indian Fair. Cherokee fiddler Manco Sneed (1885-1975) is well-known as a virtuosic old-time fiddler whose style continues to be studied by performers and music historians.

In the present day, shape notes and singing practices are largely unknown in Eastern Cherokee communities except to a small number of elders. Their memory is likely due to the lasting influence of “New Book” seven-shape gospel tunes promoted by publishers during the early and middle of last century. Churches around the Snowbird Community in Graham county were known for their congregational singing and quartet singing well into the 21st century and continue to have gospel singings today. However, these events have shifted to be predominantly English language over the past 15 years. The Baptist church in the “Big Y” community on the Qualla Boundary continues to have shape note tune books available. Reverend Bo Parris, non-native pastor for Big Cove Baptist church from 1959 to his death in 2020, used shape notes for the exceptional *Cherokee Hymnal* (edited in collaboration with Gil Breedlove and Raymond Johnson), or what we call “the blue book.” The hymnal uses the “new book” style shape note format – SATB on the pianist-friendly grand staff with shapes. The ‘blue book’ and the original *Cherokee Hymns* are largely inaccessible to most singing audiences because they use the Cherokee syllabary writing system. To be inclusive of as many singers as possible, the Cherokee Language Repertory Choir sings from texts transliterated to ‘simple phonetics.’ The sheets you are singing from today required significant amounts of preparation. I want to especially thank Rev. Tonya Vickery for her assistance with formatting the scores for this event.

Cherokee religious practices, including singing, have long been pluralistic and evolving. Throughout the 19th and early 20th centuries, there were multiple Christian denominations and many Cherokee people continued to follow indigenous religious practices, not seeing these systems as mutually exclusive. Inoli was a medicine man *and* a Methodist preacher. Will West Long participated in Christian worship services but also lead the Annual Green Corn ceremony, participated in stickball rituals, and preserved, shared, and documented countless hours of his communities native practices. Cherokee people are diverse and various, moving throughout the world in many roles and holding a plurality of beliefs. Cherokee communities have long been ethnically mixed with non-Natives who intermarry or work with the community as neighbors, government

Hymn 26, Guide Me, Jehovah.
What A Friend, 8's, 7's, 4's.

Joseph Scriven Charles C. Converse

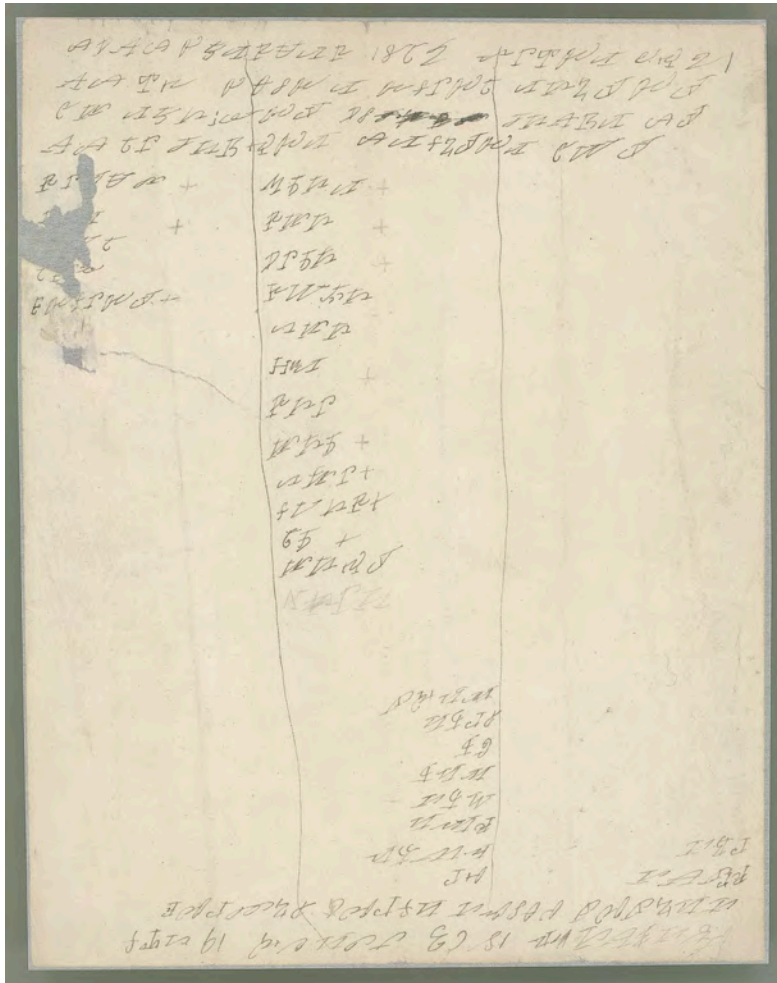
1. α I J h 4 α J Δ F G R W J S T R T;
2. O C J S q A E T D C C α Y α S T b;
3. S W h O O G E I K l h O d B T.

1. Ir G O S W Δ G DB G P h Y J h Δ.
2. D Ir q Z O G Y Z T E S D T 4 α J.
3. α Y R Δ α A q V D W S α Y U α W C.

1. h A Δ q, h A Δ q, α Y α S P α P α J R A.
2. α Y α S P α Y, α Y α S P α Y, J α Y S O G J l.
3. h A Δ q, h A Δ q, V l E Z Y α W C.

9

Sara Snyder Hopkins, PhD.
Cherokee Language Program Director
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From Smithsonian MS2241d
The "Inoli Letters"

[Translation]

This is September 21 in the year of 1862. Now is the time for the new singers to start. George is teacher and they are to read. Now two [groups] are to be lead for us to sing Cherokee.

[Men]		[Women]	
eligisadv	+	Lusinidi	+
Liyedi ¹²		Etsini	+
	+	Alisini	+
Wolada*		Gelayini	
Dagvya		Netsini	
Gvsgalisgi	+	Minidi	+
		Enili	
		Tsinisi	+
		Netsili	+
		Gadoyoe	+
		Losi	+
		Tsinilvgi	
		Seyolini	

[Bottom of document, upside down]

The 19th day of the month of April in the year of 1863. It is time for the singers to begin their writing

[Men]	[Women]
Eligisadi	Meli
Liyedi	Gelayini
	Etsini
	Lusidi
	Tsinisi
	Losi
	Alisini
	Tsinilvgi

¹² *Names illegible in digital scan. Written here from Kilpatrick, Anna Gritts, and Jack Frederick Kilpatrick. "Chronicles of Wolfstown: Social Documents of the North Carolina Cherokees, 1850-1862." *Bureau of American Ethnology Bulletin* (1966).

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THE CHRISTIAN'S FAREWELL. 11s.

Christian Harmony, Hymn 549t; Cherokee Hymns, Hymn 86

tse - sdi ni - go - hi - lv - i yi - ge - e - sdi
Fare - well, my dear breth - ren, the time is at hand

tse - sdi ni - go - hi - lv - i yi - ge - e - sdi
Fare - well, my dear breth - ren, the time is at hand

tse - sdi ni - go - hi - lv - i yi - ge - e - sdi
Fare - well, my dear breth - ren, the time is at hand

tse - sdi ni - go - ni - lv - i yi - ge - e - sdi
Fare - well, my dear breth - ren, the time is at hand

Fine

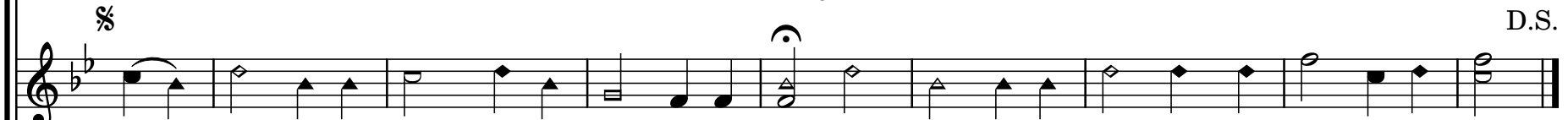
D.S.



a - ni, u-yo da - gwa-tso - si - do-hv - i; se - ga - gwo a - gwa - le - ni - da - sdi tsi - gi
D.S. e - lo - hi ye - li - gwo a - gi - ye-lv - ha.
That we must be part - ed from this so-cial band; Our sev - 'ral en-gagements now call us a - way.
D.S. Our part-ing is need-ful, and we must o - bey.

Fine


D.S.



a - ni, u-yo da - gwa-tso - si - do-hv - i; se - ga - gwo a - gwa - le - ni - da - sdi tsi - gi
D.S. e - lo - hi ye - li - gwo a - gi - ye-lv - ha.
That we must be part - ed from this so-cial band; Our sev - 'ral en-gagements now call us a - way.
D.S. Our part-ing is need - ful, and we must o - bey.

Fine

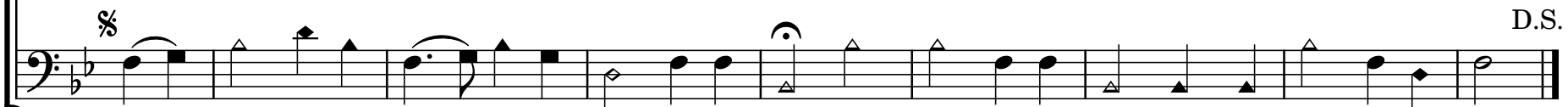
D.S.



a ni, u-yo da - gwa-tso - si - do-hv - i; se - ga - gwo a - gwa - le - ni - da - sdi tsi - gi
D.S. e - lo - hi ye - li - gwo a - gi - ye-lv - ha.
That we must be part - ed from this so-cial band; Our sev - 'ral en-gagements now call us a - way.
D.S. Our part-ing is need-ful, and we must o - bey.

Fine

D.S.



a - ni, u-yo da - gwa-tso - si - do-hv - i; se - ga - gwo a - gwa - le - ni - da - sdi tsi - gi
D.S. e - lo - hi ye - li - gwo a - gi - ye-lv - ha.
That we must be part - ed from this so-cial band; Our sev - 'ral en-gagements now call us a - way.
D.S. Our part-ing is need-ful, and we must o - bey.

NINETY-FIFTH. C.M.

Christian Harmony, Hymn 128b; Cherokee Hymns, Hymn 85

Colton

1b. ga - do - no i - di - sgo - ni - ho ne - na i - ga - li - li,
 1. When I can read my ti - tle clear To mans - ions in the skies,
 7b. a - se ye - no ga - lv - la - di u - gv - wi - yu - hi - yi,
 3. Let cares like a wild del - uge come, Let storms of sor - row fall,

1b. ga - do - no i - di - sgo - ni - ho ne - na i - ga - li - li,
 1. When I can read my ti - tle clear To mans - ions in the skies,
 7b. a - se ye - no ga - lv - la - di u - gv - wi - yu - hi - yi,
 3. Let cares like a wild del - uge come, Let storms of sor - row fall,

1b. ga - do - no i - di - sgo - ni - ho ne - na i - ga - li - li, ne -
 1. When I can read my ti - tle clear To mans - ions in the skies, to
 7b. a - se ye - no ga - lv - la - di u - gv - wi - yu - hi - yi, da -
 3. Let cares like a wild del - uge come, Let storms of sor - row fall, ly

1b. ga - do - no i - di - sgo - ni - ho ne - na i - ga - li - li, de - da - da - go - ne -
 1. When I can read my ti - tle clear To mans - ions in the skies, I'll bid fare - well to
 7b. a - se ye - no ga - lv - la - di u - gv - wi - yu - hi - yi, wu - da - da - di - da -
 3. Let cares like a wild del - uge come, Let storms of sor - row fall, So I but safe - ly

de - da - da - go - ne - lo - gi - no, i - gi sga - sda - ne - ho.
 I'll bid fare-well to ev - 'ry fear, And wipe my weep - ing eyes.
 wu - da - da - di - da - ne - sda - ni, ul - sgwa lv - di i - ga.
 So I but safe - ly reach my home, My God, my heav'n my all.

ne - lo - gi - no i - gi sga - sda - ne - ho.
 to ev - 'ry fear, And wipe my weep - ing eyes.
 da - ne - sda - ni, ul - sgwa lv - di i - ga.
 ly reach my home, My God, my heav'n my all.

-lo - gi - no de - da - da - go - ne - lo - gi - no, i - gi sga - sda - ne - ho.
 ev - 'ry fear, I'll bid fare-well to ev - 'ry fear, And wipe my weep - ing eyes.
 -ne - sda - ni, wu - da - da - di - da - ne - sda - ni, ul - sgwa lv - di i - ga.
 reach my home, So I but safe - ly reach my home, My God, my heav'n my all.

-lo - gi - no de - da - da - go - ne - lo - gi - no, i - gi sga - sda - ne - ho.
 ev - 'ry fear, I'll bid fare-well to ev - 'ry fear, And wipe my weep - ing eyes.
 -ne - sda - ni, wu - da - da - di - da - ne - sda - ni, ul - sgwa lv - di i - ga.
 reach my home, So I but safe - ly reach my home, My God, my heav'n my all.

NINETY-THIRD. S.M.

Christian Harmony, Hymn 26b; Cherokee Hymns, Hymn 91

1b. nv wa - to - hi - ya dv a - se - dv - sgwa - lv hi
 5b. o - si a - da - ne lv tsu - ni - ya - we - tsv hi
 1. Grace 'tis a charm - ing sound, Har - mo - n'ous to the ear;
 5. Grace taught my soul to pray, And made my eyes o'er - flow;

1b. nv wa - to - hi - ya - dv a - se - dv - sgwa - lv - hi
 5b. o - si a - da - ne - lv tsu - ni - ya - we - tsv - hi
 1. Grace 'tis a charm - ing sound, Har - mo - n'ous to the ear;
 5. Grace taught my soul to pray, And made my eyes o'er - flow;

1b. nv wa - to - hi - ya - dv a - se - dv - sgwa - lv - hi
 5b. o - si a - da - ne lv tsu ni - ya we - tsv hi
 1. Grace 'tis a charm - ing sound, Har And - mo - n'ous to the ear;
 5. Grace taught my soul to pray, And made my eyes o'er flow;

1b. nv wa - to - hi - ya - dv a - se - dv - sgwa - lv - hi
 5b. o - si a - da - ne - lv tsu - ni - ya - we - tsv - hi
 1. Grace 'tis a charm - ing sound, Har And - mo - n'ous to the ear;
 5. Grace taught my soul to pray, And made my eyes o'er - flow;

a - tsa - we - so - lv - sdi ge sv ga lv - la - di - tso sv.
 ge - ga - dv - nv - i - sda - ne lv ga lv - la - di tso sv.
 Heav'n with the ech - o shall re sound, And all the earth shall hear.
 'Twas grace that kept me to this day, And will not let me go.

a - tsa - we - so - lv - sdi ge - sv ga - lv - la - di tso - sv.
 ge - ga - dv - nv - i - sda - ne - lv ga - lv - la - di tso - sv.
 Heav'n with the ech - o shall re - sound, And all the earth shall hear.
 'Twas grace that kept me to this day, And will not let me go.

a - tsa - we - so - lv - sdi ge - sv ga - lv - la - di - tso - sv.
 'Twas grace that kept me to this day, And will not let earth me go.
 Heav'n with the ech - o shall re - sound, And all the earth shall hear.
 ge - ga - dv - nv - i - sda - ne - lv ga - lv - la - di tso sv.

a - tsa - we - so - lv - sdi ge - sv ga - lv - la - di tso - sv.
 ge - ga - dv - nv - i - sda - ne - lv ga - lv - la - di tso - sv.
 Heav'n with the ech - o shall re - sound, And all the earth shall hear.
 'Twas grace that kept me to this day, And will not let me go.

LIBERTY. C.M.

Christian Harmony, Hymn 134; Cherokee Hymns, Hymn 130

Stephen Jenks

tsi - ye - lv wa - yo - hu - hi - gwo, a - gwa - da - nv - do - no.
No more be - neath th'op - pres - sive hand Of tyr - an - ny we mourn;

tsi - ye - lv wa - yo - hi - hi - gwo, a - gwa - da - nv - do - no.
No more be - neath th'op - pres - sive hand Of tyr - an - ny we mourn;

tsi - ye - lv wa - yo - hi - hi - gwo, a - gwa - da - nv - do - no.
No more be - neath th'op - pres - sive hand Of tyr - an - ny we mourn;

tsi - ye - lv wa - yo - hu - hi - gwo, a - gwa - da - nv - do - no.
No more be - neath th'op - pres - sive hand Of tyr - an - ny we mourn;

wi - du - yo - hi di - yv - li - sdi, wi -
 Be - hold the smil-ing, hap-py land, Be -

wi - du - yo - hi di -
 Be - hold the smil-ing,

wi - du - yo - hi di - yv - li - sdi, wi - du - yo - hi di - yv - li - sdi a -
 Be - hold the smil-ing, hap-py land, Be - hold the smil-ing happyland, Which

wi - du - yo - hi di - yv - li - sdi, wi - du - yo - hi di - yv - li - sdi, a - ni e -
 Be - hold the smil-ing, hap-py land, Be - hold the smil-ing happyland, Which free - dom

1 2

-du - yo - hi di - yv - li - sdi, a - ni e - lo ge - sv, a - ni e - lo ge - sv.
-hold the smil- ing hap- py land, Which freedom calls her own. Which freedom calls her own.

-yv - li - sdi, a - ni e - lo ge - sv, a - ni e - lo ge - sv.
hap- py land, Which freedom calls her own. Which freedom calls her own.

-ni e - lo ge - sv, a - ni e - lo ge - sv.
freedom calls her own, Which freedom calls her own.

-lo ge - sv, a - ni e - lo ge - sv.
calls her own, Which freedom calls her own.

PRAYER MEETING. L.M.D.

Christian Harmony, Hymn 206; Cherokee Hymns, Hymn 5

W.B. Bradbury

The image displays a musical score for a hymn titled "PRAYER MEETING. L.M.D." by W.B. Bradbury. The score is written for four parts: Soprano, Alto, Tenor, and Bass, each on a separate staff. The key signature is one sharp (F#) and the time signature is 6/4. The lyrics are provided in both Cherokee and English. The Cherokee lyrics are: "a - wi a - ma de - ge - yv - i tsi - ni - du - we - la - yo - sgo - i, na - sgi - ya ni - gv - ya - du - li, yi -". The English lyrics are: "1. Sweethour ofpray'r, sweethour ofpray'r, That calls me from a world of care, And bids me at my Fa-ther's throne Make 3. Sweethour ofpray'r, sweethour ofpray'r, May I thy con - so - la - tion share Till from Mt. Pis-gah's loft - y height I". The music is written in a simple, clear style, with notes and rests clearly marked. The lyrics are aligned with the notes, making it easy to follow the melody and the words.

a - wi a - ma de - ge - yv - i tsi - ni - du - we - la - yo - sgo - i, na - sgi - ya ni - gv - ya - du - li, yi -
 1. Sweethour ofpray'r, sweethour ofpray'r, That calls me from a world of care, And bids me at my Fa-ther's throne Make
 3. Sweethour ofpray'r, sweethour ofpray'r, May I thy con - so - la - tion share Till from Mt. Pis-gah's loft - y height I


a - wi a - ma de - ge - yv - i tsi - ni - du - we - la - yo - sgo - i, na - sgi - ya ni - gv - ya - du - li, yi -
 1. Sweethour ofpray'r, sweethour ofpray'r, That calls me from a world of care, And bids me at my Fa-ther's throne Make
 3. Sweethour ofpray'r, sweethour ofpray'r, May I thy con - so - la - tion share Till from Mt. Pis-gah's loft - y height I

a - wi a - ma de - ge - yv - i tsi - ni - du - we - la - yo - sgo - i, na - sgi - ya ni - gv - ya - du - li, yi -
 1. Sweethour ofpray'r, sweethour ofpray'r, That calls me from a world of care, And bids me at my Fa-ther's throne Make
 3. Sweethour ofpray'r, sweethour ofpray'r, May I thy con - so - la - tion share Till from Mt. Pis-gah's loft - y height I

a - wi a - ma de - ge - yv - i tsi - ni - du - we - la - yo - sgi - i na - sgi - ya ni - gv - ya - du - li yi -
 1. Sweethour ofpray'r, sweethour ofpray'r, That calls me from a world of care, And bids me at my Fa - ther's throne
 3. Sweethour ofpray'r, sweethour ofpray'r, May I thy con - so - la - tion share Till from Mt. Pis-gah's loft - y height




-ho - wa tsa - gv - wi - yu - hi. a - yv - ye - no a - si a - se na - sgi da - tsi - lv - gwo - ta - ni, a -
 all my wants and wish - es know. In sea - sons of dis - tress and grief, My soul has of - ten found re - lief, And
 view my home and take my flight; This robe of flesh I'll drop and rise To seize the ev - er - last - ing prize; And



-ho - wa tsa - gv - wi - yu - hi. a - yv - ye - no a - si a - se na - sgi da - tsi - lv - gwo - ta - ni, a -
 all my wants and wish - es know. In sea - sons of dis - tress and grief, My soul has of - ten found re - lief, And
 view my home and take my flight; This robe of flesh I'll drop and rise To seize the ev - er - last - ing prize; And



-ho - wa tsa - gv - wi - yu - hi. a - yv - ye - no a - si a - se na - sgi da - tsi - lv - gwo - ta - ni, a -
 all my wants and wish - es know. In sea - sons of dis - tress and grief, My soul has of - ten found re - lief, And
 view my home and take my flight; This robe of flesh I'll drop and rise To seize the ev - er - last - ing prize; And



-ho - wa tsa - gv - wi - yu - hi a - yv - ye - no a - si a - se na - sgi da - tsi - lv - gwo - ta - ni a -
 Make all my wants and wish - es know. In seasons of dis - tress and grief, My soul has of - ten found re - lief,
 I view my home and take my flight; This robe of flesh I'll drop and rise To seize the ev - er - last - ing prize;

-le da - ga - li - e - li - tsi u - tse - li a - li - ne - lv - i.
 oft es - caped the tempt - er's snare By thy re - turn sweet hour of pray'r.
 shout while pass - ing thru the air, Fare - well, fare-well! sweet hour of pray'r.

-le da - ga - li - e - li - tsi u - tse - li a - li - ne - lv - i.
 oft es - caped the tempt - er's snare By thy re - turn sweet hour of pray'r.
 shout while pass - ing thru the air, Fare - well, fare-well! sweet hour of pray'r.

-le da - ga - li - e - li - tsi u - tse - li a - li - ne - lv - i.
 oft es - caped the tempt - er's snare By thy re - turn sweet hour of pray'r.
 shout while pass - ing thru the air, Fare - well, fare-well! sweet hour of pray'r.

-le And da - ga - li - e - li - tsi u - tse - li a - li - ne - lv - i.
 And oft es - caped the tempt - er's snare By thy re - turn sweet hour of
 And shout while pass - ing thru the air, Fare - well, fare - well! sweet hour of

NEW BRITAIN. C.M.

Christian Harmony, Hymn 78n; Cherokee Hymns, Hymn 87

u - ne - la - nv - hi u - we - tsi i - ga - gu - yv - he - i
1. A - maz - ing grace! how sweet the sound, That saved a wretch like me!
a - se - no - i u - ne - tse - i i - yu - no du - le - nv
2. 'Twas grace that taught my heart to fear, And grace my fears re lieved;
3. Thru man - y dan - gers, toils, and snares, I have al - read - y come;

u - ne - la - nv - hi u - we - tsi i - ga - gu - yv - he - i
1. A - maz - ing grace! how sweet the sound, That saved a wretch like me!
a - se - no - i u - ne - tse - i i - yu - no du - le - nv
2. 'Twas grace that taught my heart to fear, And grace my fears re lieved;
3. Thru man - y dan - gers, toils, and snares, I have al read - y come;

u - ne - la - nv - hi - u - we - tsi i - ga - gu - yv - he - i
1. A - maz - ing grace! how sweet the sound, That saved a wretch like me!
a - se - no i u - ne - tse - i i - yu - no du - le - nv
2. 'Twas grace that taught my heart to fear, And grace my fears re lieved;
3. Thru man - y dan - gers, toils, and snares, I have al read - y come;

u - ne - la - nv - hi u - we - tsi i - ga - gu - yv - he - i
1. A - maz - ing grace! how sweet the sound, That saved a wretch like me!
a - se - no - i u - ne - tse - i i - yu - no du - le - nv
2. 'Twas grace that taught my heart to fear, And grace my fears re lieved;
3. Thru man - y dan - gers, toils, and snares, I have al read - y come;

1

2

na - gwo tso - sv wi - u - lo - se i - ga - gu - yv - ho - nv
 I once was lost, but now am found was blind but now I see.
 ta - li - ne dv - tsi - lu - tsi - li u - dv - ne u - ne - tsv
 How pre - cious did that grace ap pear, The hour I first be - lieved.
 'Tis grace has brought me safe thus far, and grace will lead me home.

na - gwo tso - sv wi - u - lo - se i - ga - gu - yv - ho - nv
 I once was lost, but now am found was blind but now I see.
 ta - li - ne dv - tsi - lu - tsi - li u - dv - ne u - ne - tsv
 How pre - cious did that grace ap pear, The hour I first be - lieved.
 'Tis grace has brought me safe thus far, and grace will lead me home.

na - gwo tso sv wi u - lo - se i - ga - gu - yv - ho - nv
 I once was lost, but now am found was blind but now I see.
 ta - li - ne dv - tsi - lu - tsi - li u - dv - ne u - ne - tsv
 How pre - cious did that grace ap pear, The hour I first be - lieved.
 'Tis grace has brought me safe thus far, and grace will lead me home.

na - gwo tso - sv wi - u - lo - se i - ga - gu - yv - ho - nv
 I once was lost, but now am found was blind but now I see.
 ta - li - ne dv - tsi - lu - tsi - li u - dv - ne u - ne - tsv
 How pre - cious did that grace ap pear, The hour I first be - lieved.
 'Tis grace has brought me safe thus far, and grace will lead me home.

JUBILEE. 8,7.

Christian Harmony, Hymn 257; Cherokee Hymns, Hymn 46

Oliver Bronson

1b. sgi sde - li - sgi, tsv - sv - hi - yu i - tsv - lv - gwo - di - sgo - i,
3b. u - wo - du - hi i - ga tso - sv na - hna da - yo - tsi - go - hi,
1. Hark! the ju - bi - lee is sound - ing O the joy - ful news is come!
4. Come, let's run our race with pa - tience, Look - ing un - to Christ the Lord,

1b. sgi sde - li - sgi, tsv - sv - hi - yu i - tsv - lv - gwo - di - sgo - i,
3b. u - wo - du - hi i - ga tso - sv na - hna da - yo - tsi - go - hi,
1. Hark! the ju - bi lee is sound - ing O the joy - ful news is come!
4. Come, let's run our race with pa - tience, Look - ing un - to Christ the Lord,

1b. sgi sde - li - sgi, tsv - sv - hi - yu i - tsv - lv - gwo - di - sgo - i,
3b. u - wo - du - hi i - ga tso - sv na - hna da - yo - tsi - go - hi,
1. Hark! the ju - bi lee is sound - ing O the joy - ful news is come!
4. Come, let's run our race with pa - tience, Look - ing un - to Christ the Lord,

1b. sgi sde - li - sgi, tsv - sv - hi - yu i - tsv - lv - gwo - di - sgo - i,
3b. u - wo - du - hi i - ga tso - sv na - hna da - yo - tsi - go - hi,
1. Hark! the ju - bi lee is sound - ing O the joy - ful news is come!
4. Come, let's run our race with pa - tience, Look - ing un - to Christ the Lord,

sgi - sde - li - sge - sdi - gwo - go - ga ni - go - hi - lv o - tse - hv.
 i - yu - no a - li - sgwa - dv - ha e - lo - hi o - tse - hv - i.
 Free sal - va - tion is pro - claim - ed In and thru God's on - ly Son;
 Who doth live and reign for - ev - er With His Fath - er and our God;

sgi - sde - li - sge sdi - gwo - go - ga ni - go - hi - lv o - tse - hv.
 i - yu - no a li - sgwa - dv - ha e - lo - hi o - tse - hv - i.
 Free sal - va - tion is pro - claim - ed In and thru God's on - ly Son;
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sgi - sde - li - sge sdi - gwo - go - ga ni - go - hi - lv o - tse - hv.
 i - yu - no a li - sgwa - dv - ha e - lo - hi o - tse - hv - i.
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 Who doth live and reign for - ev - er With His Fath - er and our God;

sgi - sde - li - sge sdi - gwo - go - ga ni - go - hi - lv o - tse - hv.
 i - yu - no a li - sgwa - dv - ha e - lo - hi o - tse - hv - i.
 Free sal - va - tion is pro - claim - ed In and thru God's on - ly Son;
 Who doth live and reign for - ev - er With His Fath - er and our God;

(refrain): tso - sv - i wo - tsi - ga - ti, wo - tsi - ga - ti u - ne - la - nv

Now we have an in - vi - ta - tion, To the meek and low - ly Lamb,
 He is wor - thy to be praised, And He is our ex - alt - ed King.

(refrain): tso - sv - i wo - tsi - ga - ti, wo - tsi - ga - ti u ne - la - nv

Now we have an in - vi - ta - tion, To the meek and low - ly Lamb,
 He is wor - thy to be praised, And He is our ex - alt - ed King.

(refrain): tso - sv - i wo - tsi - ga - ti, wo - tsi - ga - ti u ne - la - nv

Now we have an in - vi - ta - tion, To the meek and low - ly Lamb,
 He is wor - thy to be praised, And He is our ex - alt - ed King.

(refrain): tso - sv - i wo - tsi - ga - ti, wo - tsi - ga - ti u ne - la - nv

Now we have an in vi ta - tion, To the meek and low - ly Lamb,
 He is wor - thy to be praised, And He is our ex - alt - ed King.

tsu - wo - lv - i wo - tse - he - sdi na - gwa - se ni - go - hi - lv.
Glo - ry, hon - or, and sal - va - tion; Christ, the Lord is come to reign.

tsu - wo - lv i wo - tse - he - sdi na - gwa - se ni go - hi - lv.
Glo - ry, hon - or, and sal - va - tion; Christ, the Lord is come to reign.

tsu - wo lv - i wo - tse - he - sdi na - gwa - se ni - go - hi - lv.
Glo - ry, hon - or, and sal - va - tion; Christ, the Lord is come to reign.

tsu - wo lv - i wo - tse - he - sdi na - gwa - se ni go - hi - lv.
Glo - ry, hon - or, and sal - va - tion; Christ, the Lord is come to reign.

PISGAH. C.M.

Christian Harmony, Hymn 88; Cherokee Hymns, Hymn 50

J.C. Lowry

tsi - sa, u - ni - sga - nv - tsv - hi yv - wi ti - ge - yu -

1. And let this fee - ble bo - dy fail, And let it faint and

2. Shall join the dis - em - bod - ied saints, And find its long-sought

3. In hope of that im - mor - tal crown, I now the cross sus -

tsi - sa, u - ni - sga nv - tsv - hi yv - wi ti - ge - yu -

1. And let this fee - ble bo - dy fail, And let it faint and

2. Shall join the dis - em - bod - ied saints, And find its long-sought

3. In hope of that im - mor - tal crown, I now the cross sus -

tsi - sa, u - ni - sga nv - tsv - hi yv - wi ti - ge - yu -

1. And let this fee - ble bo - dy fail, And let it faint and

2. Shall join the dis - em - bod - ied saints, And find its long-sought

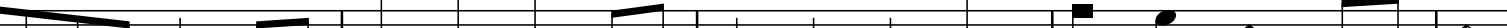
3. In hope of that im - mor - tal crown, I now the cross sus -

tsi - sa, u ni - sga - nv - tsv - hi yv - wi ti - ge - yu

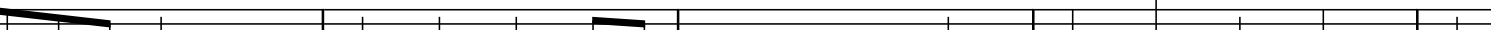
1. And let this fee - ble bo - dy fail, And let it faint and

2. Shall join the dis - em - bod - ied saints, And find its long-sought

3. In hope of that im - mor - tal crown, I now the cross sus

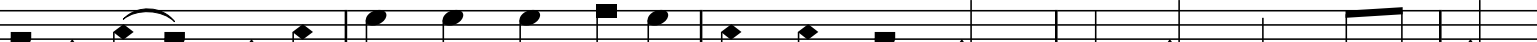


-hi die; rest, -tain, ni - hi de - gv - ya - ga - ni - ha; na - gwo sgwa - nv - da - da na - And That on - ly bliss for which it pants, In my Re - deem - er's breast. In And glad - ly wan - der up and down, And smile at toil and pain. And



-hi
die;
rest,
-tain,

ni - hi de - gv - ya - ga - ni - ha; na - gwo sgwa - nv - da - da na -
My soul shall quit this mourn-ful vale, And soar to world's on high And
That on - ly bliss for which it pants, In my Re-deem-er's breast. In
And glad-ly wan-der up and down, And smile at toil and pain. And



-hi _____ ni - hi de - gv - ya - ga - ni - ha; na - gwo sgwa - nv - da - da na -
 die; My soul shall quit this mourn-ful vale, And soar to world's on high And
 rest, That on - ly bliss for which it pants, In my Re-deem-er's breast. In
 -tain, And glad-ly wan-der up and down, And smile at toil and pain. And

hi _____ ni - hi de - gv - ya - ga - ni - ha; na - gwo sgwa-nv - da - da na -
die; My soul shall quit this mourn-ful vale, And soar to world's on high And
rest, That on - ly bliss for which it pants, In my Re-deem-er's breast. In
tain, And glad-ly wan-der up and down, And smile at toil and pain. And



-gwo sgwa - nv - da - da na - gwo sgwa - nv - da - da ni -
 soar to worlds on high, And soar to worlds on high, My
 my Re - deem-er's breast, In my Re - deem-er's breast, That
 smile at toil and pain, And smile at toil and pain, And



-gwo sgwa - nv - da - da na - gwo sgwa - nv - da - da ni -
 soar to worlds on high, And soar to worlds on high, My
 my Re - deem - er's breast, In my Re - deem-er's breast, That
 smile at toil and pain, And smile at toil and pain, And



-gwo sgwa - nv - da - da na - gwo sgwa - nv - da - da ni -
 soar to worlds on high, And soar to worlds on high, My
 my Re - deem-er's breast, In my Re - deem-er's breast, That
 smile at toil and pain, And smile at toil and pain, And



-gwo sgwa - nv - da - da na - gwo sgwa - nv - da - da ni
 soar to worlds on high, And soar to worlds on high, My
 my Re - deem - er's breast, In my Re - deem-er's breast, That
 smile at toil and pain, And smile at toil and pain, And

-hi de - gv - ya - ga - ni - ha; na - gwo sgwa - nv - da - da.
 soul shall quit this mourn- ful vale, And soar to worlds on high.
 on - ly bliss for which it pants, in my Re - deem- er's breast.
 glad - ly wan - der up and down, And smile at toil and pain.

-hi de - gv - ya - ga - ni - ha; na - gwo sgwa - nv - da - da.
 soul shall quit this mourn- ful vale, And soar to worlds on high.
 on - ly bliss for which it pants, in my Re - deem- er's breast.
 glad - ly wan - der up and down, And smile at toil and pain.

-hi de - gv - ya - ga - ni - ha; na - gwo sgwa - nv - da - da.
 soul shall quit this mourn- ful vale, And soar to worlds on high.
 on - ly bliss for which it pants, in my Re - deem- er's breast.
 glad - ly wan - der up and down, And smile at toil and pain.

hi de - gv - ya - ga - ni - ha; na - gwo sgwa - nv - da - da.
 soul shall quit this mourn- ful vale, And soar to worlds on high.
 on - ly bliss for which it pants, in my Re - deem- er's breast.
 glad - ly wan - der up and down, And smile at toil and pain.

-lv - la - di e - hi. a - se da - tsa - do - li - tsi - gwo ga - lv - la - di e - hi.
 -dan - te - di ge - sv. da - tsa - ne - la - ni o - sv - i tsa - dan - te - di ge - sv.
 make this last re - solve. Come with your guilt and fear op - prest And make this last re - solve.
 ev - er may op - pose. I know His courts I'll en - ter in, What ev - er may op - pose.
 -out His sov - 'reign grace. I'll tell him I'm a wretch un - done, With - out His sov - 'reign grace.

-lv - la - di e - hi. a - se da - tsa - do - li - tsi - gwo ga - lv - la - di e - hi.
 -dan - te - di ge - sv. da - tsa - ne - la - ni o - sv - i tsa - dan - te - di ge - sv.
 make this last re - solve. Come with your guilt and fear op - prest And make this last re - solve.
 ev - er may op - pose. I know His courts I'll en - ter in, What ev - er may op - pose.
 -out His sov - 'reign grace. I'll tell him I'm a wretch un - done, With - out His sov - 'reign grace.

-lv - la - di e - hi. a - se da - tsa - do - li - tsi - gwo ga - lv - la - di e - hi.
 -dan - te - di ge - sv. da - tsa - ne - la - ni o - sv - i tsa - dan - te - di ge - sv.
 make this last re - solve. Come with your guilt and fear op - prest And make this last re - solve.
 ev - er may op - pose. I know His courts I'll en - ter in, What ev - er may op - pose.
 -out His sov - 'reign grace. I'll tell him I'm a wretch un - done, With - out His sov - 'reign grace.

-lv - la - di e - hi. a - se da - tsa - do - li - tsi - gwo ga - lv - la - di e - hi.
 -dan - te - di ge - sv. da - tsa - ne - la - ni o - sv - i tsa - dan - te - di ge - sv.
 make this last re - solve. Come with your guilt and fear op - prest And make this last re - solve.
 ev - er may op - pose. I know His courts I'll en - ter in, What ev - er may op - pose.
 -out His sov - 'reign grace. I'll tell him I'm a wretch un - done, With - out His sov - 'reign grace.

LOVELY VINE. S.M.

Christian Harmony, Hymn 36; Cherokee Hymns, Hymn 35

1b. se - gwo i - ga - li - i, i - tsa - do - le - ho - hi u -
2b. a - gwa - ne - la - nv - hi tsi - sga - nv - tse - lv - hi, a -
1. Be - hold a love - ly vine, Here in this des - ert ground; The
2. Its cir - cling branch - es rise, And shade the neigh - b'ring lands; With

1b. se - gwo i - ga - li - i, i - tsa - do - le - ho - hi u -
2b. a - gwa - ne - la - nv - hi tsi - sga - nv - tse - lv - hi, a -
1. Be - hold a love - ly vine, Here in this des - ert ground; The
2. Its cir - cling branch - es rise, And shade the neigh - b'ring lands; With

1b. se - gwo i - ga - li - i, i - tsa - do - le - ho - hi u -
2b. a - gwa - ne - la - nv - hi tsi - sga - nv - tse - lv - hi, a -
1. Be - hold a love - ly vine, Here in this des - ert ground; The
2. Its cir - cling branch - es rise, And shade the neigh - b'ring lands; With

1b. se - gwo i - ga - li - i, i - tsa - do - le - ho - hi u -
2b. a - gwa - ne - la - nv - hi tsi - sga - nv - tse - lv - hi, a -
1. Be - hold a love - ly vine, Here in this des - ert ground; The
2. Its cir - cling branch - es rise, And shade the neigh - b'ring lands; With

-na - ye - hi - sdi - yu a - yv tsa - gi - go - wa - tv - hv.
 -gwa - de - do - wa - di - sv - gi tsu - yo - tlv tsv - sgi - no
 blos - soms shoot and pro - mise fruit, And ten - der grapes are found.
 love - ly charms she spreads her arms With clus - ters in her hands.

-na - ye - hi - sdi - yu a - yv tsa - gi - go - wa - tv - hv.
 -gwa - de - do - wa - di - sv - gi tsu - yo - tlv tsv - sgi - no
 blos - soms shoot and pro - mise fruit, And ten - der grapes are found.
 love - ly charms she spreads her arms With clus - ters in her hands.

-na - ye - hi - sdi - yu a - yv tsa - gi - go - wa - tv - hv.
 -gwa - de - do - wa - di - sv - gi tsu - yo - tlv tsv - sgi - no
 blos - soms shoot and pro - mise fruit, And ten - der grapes are found.
 love - ly charms she spreads her arms With clus - ters in her hands.

-na - ye - hi - sdi - yu a - yv tsa - gi - go - wa - tv - hv.
 -gwa - de - do - wa - di - sv - gi tsu - yo - tlv tsv - sgi - no
 blos - soms shoot and pro - mise fruit, And ten - der grapes are found.
 love - ly charms she spreads her arms With clus - ters in her hands.

Cherokee Vowel Sounds

(phonetic)

a father

e egg

i pit

o pole

u food

v under (+nasalized)

Cherokee Consonant Sounds

g **g**ame

h **h**ome

l **l**aw

m **m**ost

n **n**ine

gw / kw **G**wen / **Q**uinn

s **sh**ed

d **d**og

w **w**in

y **y**ard

ts Mozurt ; **tsetse** ; **j**ewel

tl / dl little ; middle

' uh oh (glottal stop)

Word practice:

We-sa

Gi-tli

Yo-na

u-no-le

kwa-na

sgwa-ti-ni-se-sdi

ga-lv-la-di

tso-sv

tsun-sdi

Siyo! {name} dagwado'a.

Sing syllables:


Tsa, tse, tsi, tso, tsu, tsv

Ya, ye, yi, yo, yu, yv

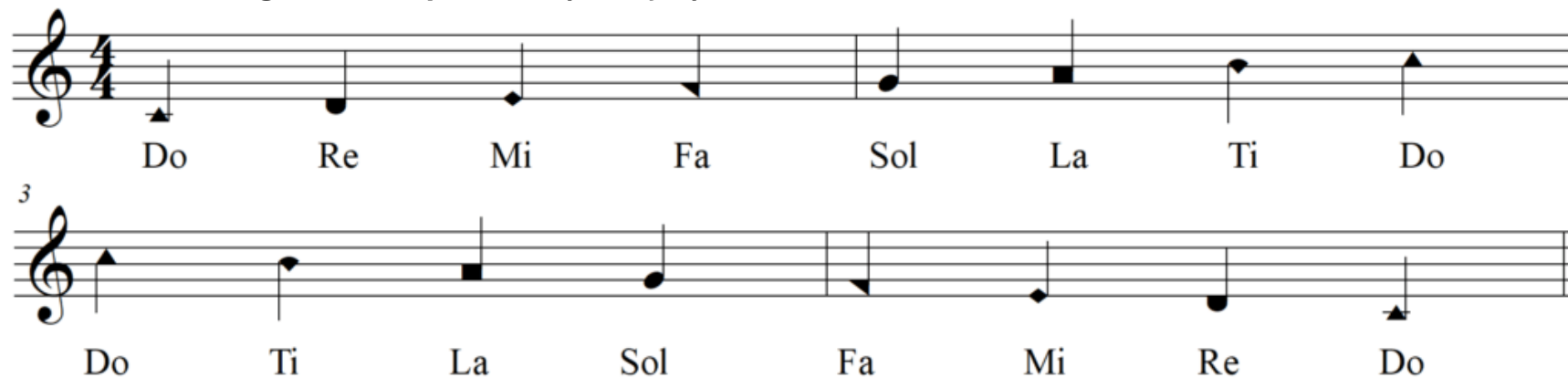
CHEROKEE SYLLABARY					
D _a	R _e	T _i	Ꭰ _o	Ꭱ _u	i _v
Ꭶ _{ga} Ꭰ _{ka}	Ꭱ _{ge}	Ꭲ _{gi}	Ꭲ _{go}	Ꭳ _{gu}	Ꭴ _{gv}
Ꭶ _{ha}	Ꭲ _{he}	Ꭳ _{hi}	Ꭴ _{ho}	Ꭵ _{hu}	Ꭶ _{hv}
Ꭶ _{la}	Ꭳ _{le}	Ꭴ _{li}	Ꭶ _{lo}	Ꭽ _{lu}	Ꭷ _{lv}
Ꭶ _{ma}	Ꭵ _{me}	Ꭶ _{mi}	Ꭷ _{mo}	Ꭸ _{mu}	Ꭹ _{mv}
Ꭶ _{na} Ꭶ _{hna} Ꭶ _{nah}	Ꭶ _{ne}	Ꭶ _{ni}	Ꭹ _{no}	Ꭺ _{nu}	Ꭺ _{nv}
Ꭶ _{qua}	Ꭶ _{que}	Ꭶ _{qui}	Ꭺ _{quo}	Ꭻ _{qu}	Ꭻ _{quv}
Ꭶ _{sa} Ꭶ _s	Ꭶ _{se}	Ꭶ _{si}	Ꭶ _{so}	Ꭼ _{su}	Ꭼ _{sv}
Ꭶ _{da} Ꭶ _{ta}	Ꭶ _{de} Ꭶ _{te}	Ꭶ _{di} Ꭶ _{ti}	Ꭶ _{do}	Ꭶ _{du}	Ꭶ _{dv}
Ꭶ _{dla} Ꭶ _{tla}	Ꭶ _{dle}	Ꭶ _{tli}	Ꭶ _{tlo}	Ꭶ _{tl}	Ꭶ _{tlv}
Ꭶ _t	Ꭶ _{tse}	Ꭶ _{tsi}	Ꭶ _{tso}	Ꭶ _{tsu}	Ꭶ _{tsv}
Ꭶ _{wa}	Ꭶ _{we}	Ꭶ _{wi}	Ꭶ _{wo}	Ꭶ _{wu}	Ꭶ _{wv}
Ꭶ _{ya}	Ꭶ _{ye}	Ꭶ _{yi}	Ꭶ _{yo}	Ꭶ _{yu}	Ꭶ _{yv}

SOUNDS REPRESENTED BY VOWELS	
a, as a in father, or short as a in rival	o, as o in note, approaching aw in law
e, as a in plate, or short as e in met	u, as oo in fool, or short as u in pull
i, as i in pique, or short as i in pit	v, as u in but, nasalized

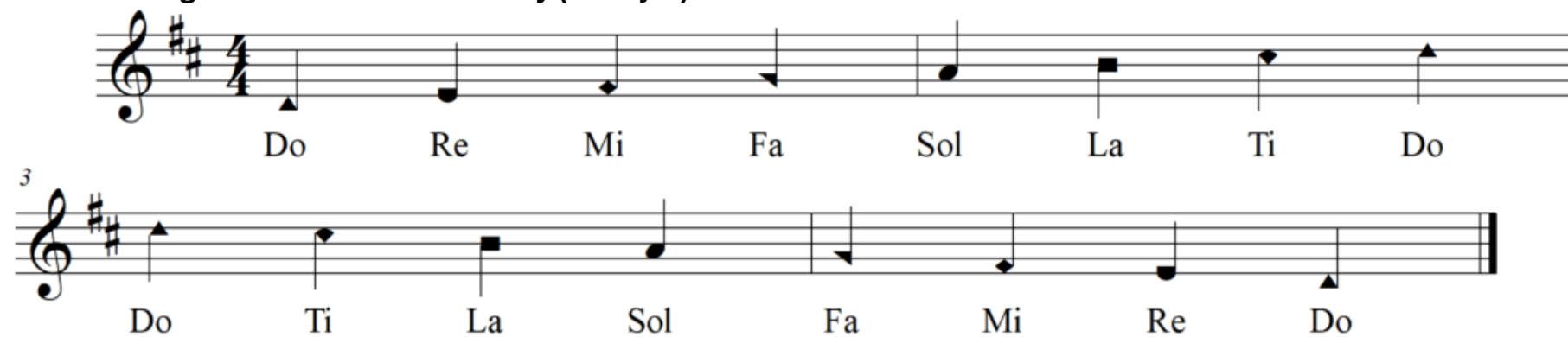
CONSONANT SOUNDS	
'g' is nearly as in English, but approaching 'k'. 'd' nearly as in English, but approaching to t.	
'h,' 'k,' 'l,' 'm,' 'n,' 'q,' 's,' 't,' 'w,' and 'y' as in English. Syllables beginning with 'g' except	
'ga' have sometimes the power of 'k.' 'go,' 'du,' and 'dv' are sometimes sounded 'to,' 'tu,' and	
'tv,' and syllables written with 'tl' except 'tla' sometimes vary to 'dl.'	

Cherokee Nation Education Services Group Cherokee Language Program language@cherokee.org www.cherokee.org		GWY D&P ᎠᎵᎦᎵᎦᎵᎦ ᎠᎵᎦᎵᎦᎵᎦ ᎠᎵᎦᎵᎦ GWY ᎠᎵᎦᎵᎦ ᎠᎵᎦᎵᎦ language@cherokee.org www.cherokee.org
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A. Introducing the 7-shape scale (C Major)



B. Moving the scale to another key (D Major)



A. Natural Minor with shapes



Exercises from:

<https://successmusicstudio.com/shape-note-sight-singing-success/>

<https://successmusicstudio.com/singing-shape-note-solfege-minor-melodies/>

B. Interval Practice with the shapes

Two staves of music in 4/4 time, featuring solfège syllables and specific note shapes. The first staff contains the sequence: Do (triangle), Re (circle), Do (triangle), Mi (diamond), Do (triangle), Fa (inverted triangle), Do (triangle), Sol (circle). The second staff contains: Do (triangle), La (square), Do (triangle), Ti (circle), Do (triangle), and a final Do (triangle) with a fermata. A '3' is written above the first staff, and an '8' is written below the first note of each staff.

C. Sightreading with Shapes

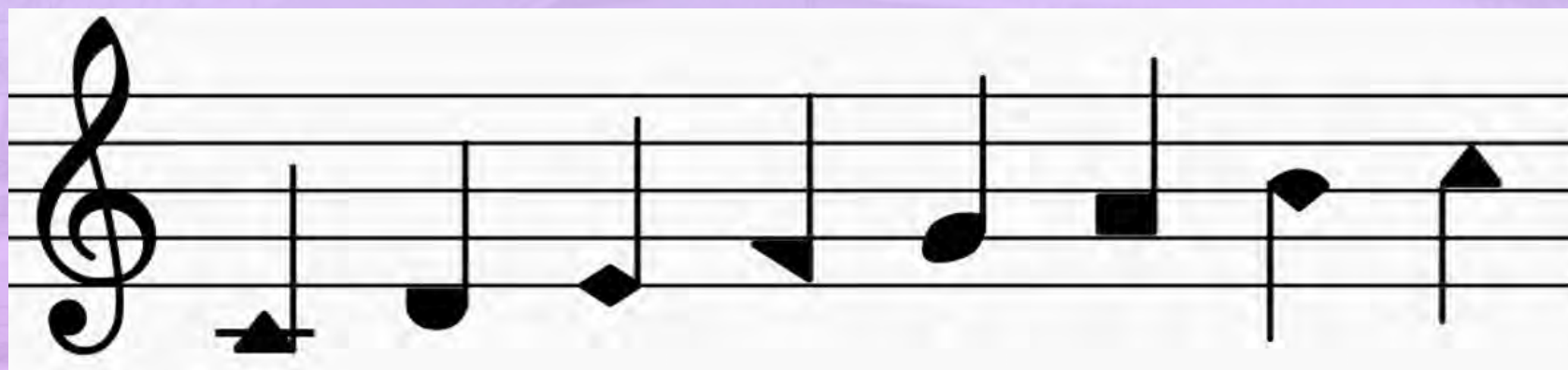
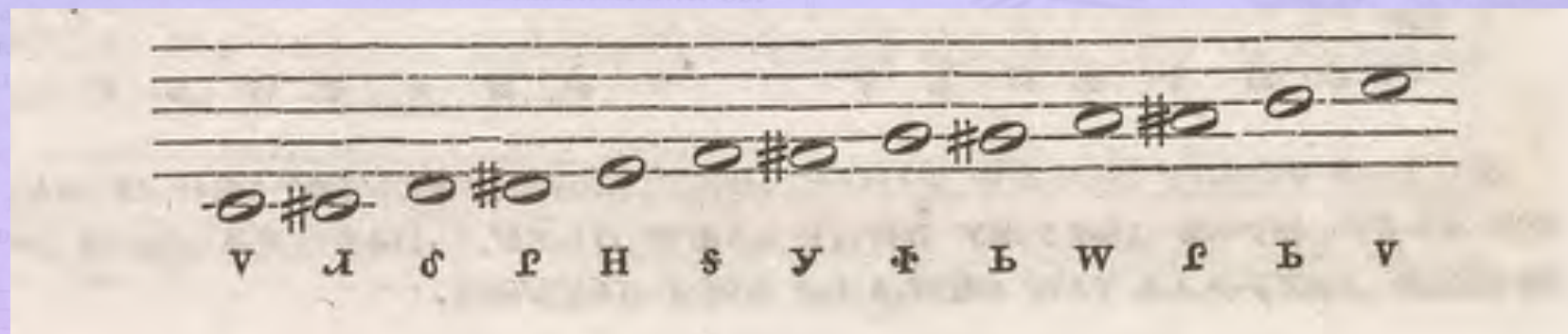
Three staves of music in 4/4 time, featuring various note shapes for sightreading. The first staff contains: triangle, circle, diamond, circle, diamond, inverted triangle, circle, and inverted triangle. The second staff contains: circle, square, diamond, triangle, triangle, diamond, square, and circle. The third staff contains: inverted triangle, diamond, circle, and triangle. A '3' is written above the first staff, and a '5' is written above the first staff of the third line.

Exercises from:

<https://successmusicstudio.com/shape-note-sight-singing-success/>

<https://successmusicstudio.com/singing-shape-note-solfege-minor-melodies/>

CHEROKEE SINGING BOOK (1846)



DO

LE

MI

GA

SO

LA

SI

DO

Singing Schools & Four Shapes

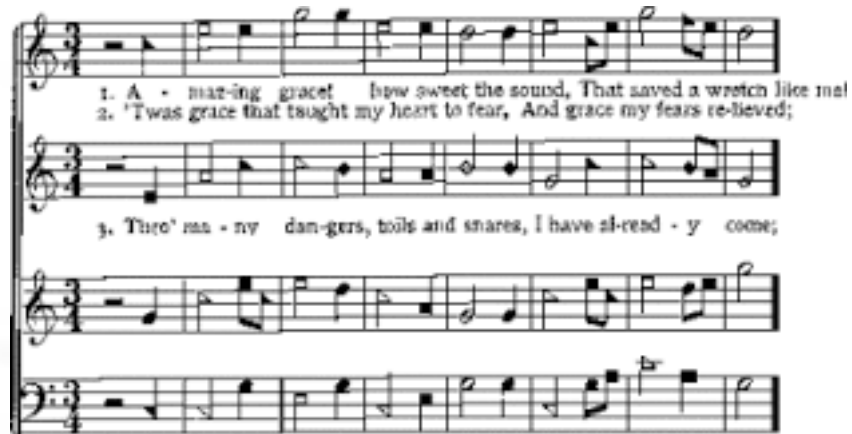
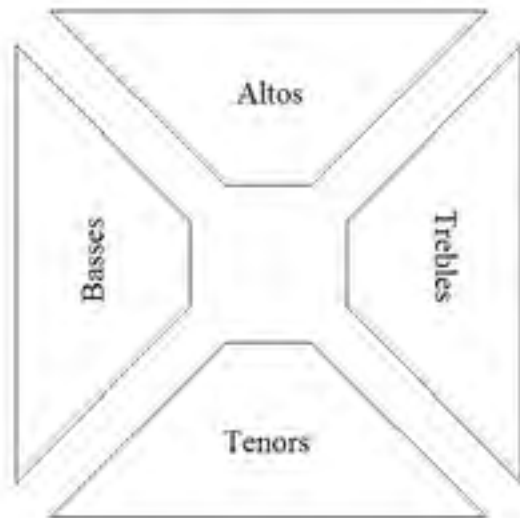
In 1801, the first shaped note tunebook, *The Easy Instructor* was published by William Little and William Smith as an educational supplement. This was a time where music was not a part of public education. Instead, most people learned to sing and read music through singing schools. Singing schools had been around since the 1700s, but now they had a new tool they could use - shaped notes. This provided a simpler and faster way of teaching music.

Shaped note music uses a form of solmization (putting syllables to scale degrees) and started with only four shapes - Fa, Sol, La, and Mi. The idea is that the shapes will help singers learn scale degrees, and be able to visualize the intervals between them. In short, the shaped notes act as a "visual solfege."



Many other singing masters followed suite, many publishing their own shaped-note tune books, using this four-shape system. For the first half of the 19th-Century, this is how many people were learning to sing.

In the singing schools, the "class" was most often set up in a "hollow square," with each side of the square belonging to a single voice part.



Tenors sing the melody, which is written on the third line from the top, and mostly men. Today, anyone can sing the melody, it will most likely be the largest group, and have the greatest mix of singing voices. Tenors also have the responsibility of helping to lead the tune along with the leader. The **Tenor** part is also considered to be an "athletic" part - often going from the lowest to the highest parts of a singer's range in a single tune.

Trebles sing the top line, known as the high harmony. You will also see a mix of voices singing this part as well. This part tends to stay in higher voice registers.

Basses sing the lowest line, play a very important part in many fuguing tunes, and are considered the "foundation" of the tune. Most often, the **Basses** will be singing the root of a chord, which allows the higher parts to easily tune to them and each other.

Altos sing the second line. In the early days of shaped note tune books, there was often no alto part written. Many of the alto

parts you see today were written in at a later date. You may still see some tunes with no alto parts written. In these cases, altos get to choose which other part they'd like to sing (most often the Bass part will fit the alto range the best.) This part is known for bringing color and character to the harmonies.

In this style, the **Tenor** and **Treble** parts are considered high voice parts, and the lower voice parts are the **Alto** and **Bass** parts. One fun thing to try, if you're finding a part too difficult or boring, is to switch to the other part in your voice range (Alto <=> Bass; Tenor <=> Treble) Doing this helps keep things fresh for longtime singers, helps improve sightreading skills by learning different parts, and helps new singers find the part most comfortable for their voice.

The song leader (most often the singing master) would stand in the middle of the square to lead tunes. The singers would sing through tunes using the syllables represented by the shapes, before singing the words. During longer singing schools, singers may spend hours or days singing the shapes before ever singing the words to a tune.

"Better Music" and the Rise of Seven Shapes

By the middle of the 1800s, the "Better Music" movement had begun. Starting in Boston, the people who championed this movement saw shaped-note singing as "primitive" and "inferior" music, and wanted it replaced with the more "civilized" European-styled music. This movement did achieve the goal of getting music into public school curriculum, but it also almost extinguished the colorful, exciting tradition of shaped-note singing.

However, some shaped-note traditions did survive this, and some singing masters started to turn to seven-shape systems, and using traditional solfege (do, re, mi, etc...) to still help teach in rural areas. However, unlike the four-shape standard, there many seven-shape systems that were developed.

SEVEN-SHAPE NOTATIONS							
	Do	Re	Me	Fa	Sol	La	Si
AIKEN, 1846 (See p. 320)							
ALLEN, 1837 (See p. 322)							
SWAN, 1848 (See p. 324)							
JOHNSON, 1851 (See p. 330)							
GILLHAM, 1852 (See p. 331)							
JOHNSON, 1853 (See p. 332)							
WALKER, 1866 (See p. 333)							

² Kieffer's songs are on pp. 192, 212, 239, 260 and 368; Drummington's, p. 324; Gabriel's, p. 327.

Over time, however, the Aiken seven-shape system became the standard, and the majority of tune books published after 1850 and up through the 1950s were written with the Aiken shapes.

Shaped Note Music Today

Although shaped-note music was pushed out of the mainstream due to the Better Music movement, it still survives and is practiced today. Preserved mostly in southern, rural churches, shaped-note music experienced a revival during the Folk Revival of the 1960s & 70s. Today you can find many shaped-note singers all over the US, Canada, Europe, Australia, New Zealand, and parts of Asia. Singers will travel all over the world for a singing, and because it does not cost anything to sing, singers only need to worry about travel.

There are still several tunebooks and hymnals published in shape-note styles. In the four-shape tradition some recent publications include *The Sacred Harp* (Cooper Revision, 2012); *The Shenandoah Harmony* (2013); *The Valley Pocket Harmonist* (2024); and the upcoming 2025 revision of *The Sacred Harp* (Denson Revision.) In the seven-shape tradition you can find *The Christian Harmony* (2010); *The Christian Harmony* (Folklife Edition, 2015); and several hymnals from various Christian traditions in the US. There are still gospel publishers who publish a new songbook every year!

Today, shaped-note singing is just as much a social activity as it is a musical or religious one. Many singers travel to see friends, and many continue singing after singing all day! While the words of the songs are overtly religious, many people of different backgrounds, religions, and creeds gather to sing together. Not to mention, there is also food involved! Many of these traditions and groups still follow the traditional rules of the singing schools, except now people get to take turns leading songs, so everyone has a chance to be in the middle of the powerful sound.

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