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A Survey of Hymnody Usage in Selected African American Baptist Churches in the State of Florida

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A SURVEY OF HYMNODY USAGE IN SELECTED AFRICAN AMERICAN
BAPTIST CHURCHES IN THE STATE OF FLORIDA

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ABSTRACT

Religious music in African American culture has always been an important entity. The various genres of this music consist of hymns, anthems, spirituals, traditional gospel, and contemporary gospel. The purpose of this dissertation was to explore and compile data on the use of traditional hymns currently in selected African American Baptist Churches in the state of Florida. Approximately 100 African American Baptist churches throughout the state were surveyed to compile this data. All of the aforementioned genres of music seem present in the African American worship experience of the African American Baptist Church in Florida.

Additionally, this research determined what African American churches utilized the traditional hymn, or sang from printed hymnals in their worship services. The research not only compiled data on this information, but also on other forms of hymnody that are used. Because Florida is the fourth most populous state in the country and covers a large and varied geographical area, and because African American Baptist churches are found throughout the state, from rural settings to the most populous cities, it would be reasonable to conclude that the results of a survey of these churches would be representative of African American Baptist churches throughout the country.
CHAPTER 1

INTRODUCTION

A Survey of Hymnody Usage in Selected African American Baptist Churches in the State of Florida

The African American church has historically played a vital role in the lives of African Americans. Music and preaching have defined worship in the Black church. Through the musical idioms of hymns, spirituals, and gospel music, African Americans have participated in worship experiences that seem to enrich their lives. This dissertation focuses on the current hymnody usage of selected African American Baptist churches throughout the state of Florida.

Whereas African American Baptist churches have utilized Euro-American hymns in their worship services, this researcher has observed that these hymns have virtually disappeared from the order of services in many African American Baptist churches. For example, at Bethel Baptist Church in Tallahassee, Florida, where this writer serves as organist and choirmaster, the Euro-American hymn (Appendix A, p. 92) is currently used at the 7:30 a.m. worship service. However, at the 11:00 a.m. worship service, the Euro-American hymns were once discarded, but are now being utilized. Several African American Baptist churches use a “Praise Team” consisting of several choir members or soloists, who lead the congregation in non-traditional hymn singing. Usually, this singing is improvised with an upbeat tempo, arousing the congregation emotionally. The trend towards “Praise Teams” has become very popular throughout the United States, and it may be taking precedence over the singing of traditional hymns.

Regarding the uniqueness of the African American worship experience, Melva Wilson Costen has stated, “The genius of Black worship is its openness to the creative power of God that frees and enables people, regardless of denomination, to turn themselves loose and celebrate God’s act in Jesus Christ. This is not to say that all African American worship experiences are conducted in this manner. In fact, the particular style of worship services an African American may experience can be based upon their socio-economic background and demographic locations.” (Costen, 1993, p. 77)
Costen has further stated that much more research has been done and confirmed about the traditional African American denominations than about African American congregations in Euro-American denominations. As African Americans gather to worship, “they come together as Christians foremost to offer thanks to God, and to be spiritually fed on the word of God. They also gather in worship, for it is historical in the struggle for survival as a people.” (Costen, 1993, p. 14)

In examining the various genres of music being used in the African American worship experience, one sees that there are several to be explored: the Euro-American hymn, the traditional Gospel hymn, the Spiritual, and contemporary Gospel. In regards to the Euro-American hymn, several African American congregations have used them or traditional hymns in their worship services such as “A Mighty Fortress is Our God,” “How Firm a Foundation,” “Holy, Holy, Holy” and “Blessed Assurance.” The trend of using the aforementioned hymns can be heard in most affluent African American Baptist churches throughout the United States. However, this researcher has noticed a decline in the singing of such hymns. In the *Ministry of Music in the Black Church* J. Wendell Mapson has stated that “the singing of hymns has always been a great experience in the Black worship idiom, and often hymns sound differently when sung in Black churches than when they are sung in White churches. Frequently these hymns have been just about removed from the order of worship. Many choirs who sing gospel music loud and clear can hardly be heard when the time comes to sing a congregational hymn.” (Mapson, 1984, p. 18) Even when hymns are sung, they have been “gospelized” to the point their true beauty cannot be appreciated. This is an area of concern the researcher has observed in several African American Baptist congregations.

Since the seventeenth century, African Americans have worshipped using two culturally distinct religious aspects: the first associated with the White Protestant denominations and the second honed in the traditions of the African American heritage brought from West Africa. Portia Maultsby has stated, “The musical repertoire of Black congregations that adhered to White protestant doctrines is derived from official hymnals which include psalms, hymns, and spiritual songs.” (Maultsby, 1983, p. 77)

Maultsby has stated further that the repertoire of churches whose religious ideology is uniquely Black consists of Black folk spirituals and gospels. Songs of these
two idioms are derived from several sources: (1) West African American musical traditions; (2) Black secular idioms; (3) original Black compositions; and (4) White protestant psalms, hymns, and spiritual songs. In her paper to the Hymn Society, Maultsby reports that in the music that characterizes the autonomous Black congregations, the performance style of the music differs vastly from that of Black congregations that adhered to the doctrines of the White church (as cited in Abbington 2001).

Need for the Study

A great deal of research has been done in the area of gospel music, but there is a relative dearth of information and research available on the singing of hymns in the African American church. John Michael Spencer, an African American church music scholar, has noted that there is hardly any published research on hymnody that constitutes Black church hymnals. It would seem that because of the lack of this information there is a definite need for the study of hymnody used in African American churches (Spencer, 1992).

This study will be limited to selected African American Baptist churches in the state of Florida. Because Florida is the fourth most populous state in the country and covers a large and varied geographical area, and because African American Baptist churches are found throughout the state, from rural settings to the most populous cities, it would be reasonable to conclude that the results of a survey of these churches would be representative of African American Baptist churches throughout the country. This study is needed to determine to what extent recent influences have impacted the forms of musical expression in African American Baptist churches in Florida. A survey of hymns chosen for singing in these churches will reveal the extent to which traditional hymnody is being used in these congregations. The study will further attempt to identify specific hymns that are used throughout these congregations.

Purpose of the Study

The purpose of this study is to survey selected African American Baptist churches in the state of Florida to ascertain what forms of hymnody are currently in use in their
worship services. From the results of this research, information can be used to show the current state of hymnody in African American Baptist churches in the state of Florida.
CHAPTER 2

HYMNODY IN THE BLACK BAPTIST CHURCH

The researcher was surprised that while a vast amount of research has been conducted on gospel music, the area of Black hymnody has not been explored as deeply. Sheryl Duggan (2006) has defined Black hymnody as the experience of hymn singing and writing for a particular time, place, or church. She has further stated that a hymn is a song of adoration or praise of God, a poetic religious proclamation appropriate for corporate expression. According to Duggan, hymns are sung statements of doctrinal beliefs in theological language, i.e., and understanding about God’s presence and work in the world. The stanzas may have an accompanying refrain or chorus that is repeated after each verse. Traditionally, hymns express the claims of the truth that capture the Christian religious experience of the faithful throughout the ages. African American hymnody emerges from the African cultural, religious, and musical practices of African slaves, mixed with European religious doctrines and musical styles within the United States. Duggan further noted that African traits, characteristics, myths, and hermeneutical strategies central to the development of African American music create continuity between African American hymnody and oral hymnody are the experimental issues that emerge from their pain—predicament years of slavery and ongoing oppression (Duggan, 2006).

Hymnody in the African American Church has been so diverse that Duggan has categorized it as music that is sung in a congregational style in a Black church setting. Her reference is to the hymnody style that comes from active participation in a Black church service where there is celebration of life, as well as the singing that reflects joys, sorrows, and triumphs. Some of the diverse examples of these hymnody forms include spirituals, gospel, anthems, contemporary gospel music, and the Euro-American hymns written by Isaac Watts, Charles Wesley, Fannie Crosby, and Charles Albert Tindley (Duggan, 2006).
Early Forms of Congregational Singing in The African American Baptist Church --
Historical Influences

Congregational singing has always been an important entity in the African American church. Historical influences on congregational singing among African Americans trace back to New England. According to Eileen Southern (1983), when the Sunday morning services were held, the Negroes were active participants. Although they sang from segregated pews, they waited anxiously for the precentor to “line out” the psalm as well as set the tonal center for the morning hymn.

In 1645, the Dutch Reformed Church established into law that the precentor was to “tune” the psalm for congregational singing. The method of this style of singing entailed the precentor chanting one line (or two) at a time, ending on a definite tonal center, and the singing of the same line by the congregation. The technique of “lining out” later became a characteristic feature of hymn singing in African American churches.

The researcher has witnessed this practice currently in specific African American Baptist denominations in the Tallahassee, Florida, area and in various other cities in the southern United States. At the Mt. Zion Primitive Baptist Church (Macon Community) in Tallahassee, Florida, where the writer serves as organist for the 11:00 a.m. service, this practice is performed every Sunday prior to the call to worship. This practice is also performed at the start of funerals. The deacons of the Bethel Missionary Baptist Church in Tallahassee, Florida, where the researcher serves as organist at the 7:30 a.m. service, likewise perform this same ritual before the call to worship.
The Influence of Dr. Isaac Watts (1674-1748)

According to Southern (1983), during the 1730’s a religious movement called the “Great Awakening” swept the colonies, with a demand for livelier music in the worship service. In this quest for “new” music, the implementation of hymns evolved. Instead of tunes being set to scriptural readings, they were now set to religious poetry. In 1707, Dr. Isaac Watts, an English nonconformist minister, published a book titled *Hymns and Spiritual Songs*. This publication enjoyed popularity among Whites as well as Blacks because of the newness and fervor of the words.

It is important to note that the preface to this edition included an intriguing statement of Watt’s views concerning psalmody and hymnody under the title, “A Short Essay toward the Improvement of Psalmody.” This essay was extraordinary because it addressed the deficiencies of psalmody at the time. He perceived these deficiencies and presented them as rationale for the use of hymnody, or songs of “human composure” (as cited in William J. Reynolds & Milburn Price, 1999, p. 55). Watts published another collection of hymns in 1717 entitled *The Psalms of David, Imitated in the Language of the New Testament and Apply’d to the Christian State and Worship*.

According to Reynolds and Price (1999), Watt’s philosophy was founded on his personal conviction that songs of the New Testament church should express the gospel of the New Testament, whether in psalm versions or in freely composed hymns. Reynolds and Price further reported that Watts was further persuaded that Christian song should not be forced to maintain the Calvinistic standards of strict adherence to literal scripture. And he believed that Christian song should express thoughts and feelings of those who sang, rather than merely relate the experiences and circumstances of the psalm writers of the Old Testament. Watts was significantly influenced in his early hymn writing by his familiarity with works of seventeenth-century poets, particularly John Milton. In addition, Watt’s initial attempts at writing hymns were encouraged by both his father and his brother. His first published collection *Horae Lyricae* (1705), consisted of Latin poems, poems on Divine Love (which carried an implied reference to the Song of Solomon), four psalm versions, as well as 22 devotional poems that may have been considered initial experiments in hymn writing (Reynolds and Price, 1999.)
For a period of twenty five years, the researcher was exposed to the hymn texts of Isaac Watts, while playing and directing music for African American Baptist churches. Watts’ hymns were always sung with great fervor, but not exactly as written. The meters were often changed, perhaps giving his hymns greater appeal in African American Churches.

Southern (1983) stated that before long, people were neglecting the use of the psalms; they preferred to sing hymns, especially those with livelier tunes. From this new hymn singing style emerged what has been historically called the “Era of Watts” that spread to various Protestant congregations in the colonies. This new era also led to a historical paramount in the history of American religious music.

According to Wendell Whalum (1973), Black Methodists and Baptists embraced this style of singing around 1875. Although the singing was still patterned after the style of England, it was vastly different once the meters and rhythms had been changed. It was congregational singing much like the spirituals had been, in which the text was retained. The melody was sung in parallel intervals, fourths, and fifths, sometimes thirds and sixths at cadence points, and took a rather crudely shaped line which floated melismatically along, held together primarily by the deacon who raised and lined it.

Whalum continued: this style of singing prompted a White minister, Charles A. Raymond, to write in *Harper’s New Monthly Magazine* his account, “The Religious Life of the Negro Slave,” in 1863. Here Raymond described a service of worship:

> In the churches of the cotton-growing states, the Negro deacon is no unimportant personage. He is a pastor without being a preacher; and is also the connecting link between the Colored brethren and their White associates. What the White pastor can never know, concerning the moral and social characters of the Colored flock, the Negro deacon can know…

> Nothing was more suggestive than a meeting for the election of a deacon… In meetings where business is to be transacted, the pastor is necessarily present… He calls upon the singers for a hymn, and the meeting is regularly organized. The usual devotional exercises, prayer, and singing occupy about half an hour. These are generally conducted by the Negroes the pastor, being a quiet participator in the worship. (Raymond, 1863, as cited in Whalum, 1973, p. 175)

Minister Raymond has described a devotional service in the typical African American church conducted by a deacon. In African American Baptist churches that still utilize this practice, the congregation is very familiar with the technique, and the
members are willing participants. Whalum further noted most of the hymns that are sung in this manner are those of Dr. Watts. A large number of African American Baptist churches have “Dr. Watts Choirs” as a regular part of their worship services (Whalum, 1973).

**Metered Music**

The metered or “lined” hymn in the African American Baptist church has a significant place in history. As stated previously, the researcher has observed the singing of this hymn in several African American denominations throughout the years. C. Eric Lincoln (1990) noted that the tradition of lined hymn singing in the Black Church commenced near the early part of the nineteenth century. Its precursor was the psalm lining of the Calvinists, which was instituted in America by the Puritans, and preserved in the first published hymnal in America: *The Bay Psalm Book* (1640). Subsequently, when the slaves were permitted to worship with their masters, they learned the technique of “lining out” the hymn. This style of singing became commonplace in their own Baptist and Methodist churches. While endorsing Watts’ method of hymnody, the slaves borrowed tunes from Euro-American hymns and folk songs and “Africanized” them into their own mode of Black singing.

It should be further noted that the performance of the “lined” hymn is never done the same way twice. This is due to the fact that the person who is leading the hymn creates or improvises as the hymn is being performed. Lincoln has cited an account of an 1862 religious slave meeting with the performance of a lined hymn:” The prayer ends, they all rise and sing, the leader ‘deacon’ [gives] out one line at a time at the top of his voice, and the whole congregation sings in the most intensified hard-shell twang they can possibly attain.” (Lincoln, 1990, p. 355)

Lincoln further reported that performing the “lined” hymn rhythmically included several forms: *short, common, and long*. In the style of the lined hymn that is unaccompanied, the singing is called “meter music” because the text of the hymn is constructed in poetic meter. The short meter (S. M. or 66. 86) is a four-line stanza with six syllables occurring in lines one, two, and four, and eight syllables in line three, e.g., “Come We That Love the Lord.” The common meter (C. M. or 86.86 ), which is the one
most widely used in the African American church, has a four-line verse with eight syllables in lines one and three, and six syllables in lines two and four, e.g., “Amazing Grace.” The long meter (L. M. or 88.88) has four lines per verse with eight syllables per line. The leader sets this hymn up with one line prior to the congregation joining in, e.g., “Go Preach My Gospel Saith the Lord” (p. 356). According to Southern (1983), other hymns associated with the lining-out practices included “I Heard the Voice of Jesus Say” (Bonar), “Must Jesus Bear the Cross Alone?” (Shepherd), “I Love the Lord, He Heard My Cries” and “Am I a Soldier of the Cross?” (Watts); and “A Charge to Keep I Have,” “Father, I Stretch My Hands to Thee,” and “O, for a Thousand Tongues to Sing” (Wesley).

Wyatt Tee Walker (1979) noted following the abolishment of slavery, the hymn texts of Dr. Watts flourished immensely in the African American church. This was because educated Blacks frowned upon the spirituals because they were a reminder of the hardships they once endured. Since the texts were from dominant White culture and slaves were now free, the impulse for imitation was natural and understandable, religiously and otherwise. Given the association that the spirituals had with the slave experience and the quest for expanding the Black people’s religious life and expression, meter music found fertile ground for development and use immediately following the freeing of slaves (Walker, 1979).

Walker further reported that other factors included in the appeal of this type hymn were the rhyming of the ending lines, and the lyrics were easy to remember. This style of hymnody eventually declined in the White church and in some African American churches. However, this practice is still used throughout the South. In some Protestant churches where the socio-economic background is labeled as poor, this type of hymnody is the main form of worship. Melva Wilson Costen (2004) stated that meter hymns are an ongoing reminder of the stability of the sacred heritage and had once become a form of entertainment. This attempt was brief, and the form quickly returned to the Black sanctuary, where it survives and thrives and where the clergy and musicians understand its African American-centered status.
Congregational Singing in the Black Baptist Church

C. Welton Gaddy (1992) has noted that congregational singing is to be a purposeful act in worship and not merely a way to fill time or a matter of routine. By means of corporately voiced songs, a call to worship can be sounded, praise can be declared, faith can be confessed, a text from the Bible can be heralded, repentance can be invited, a prayer can be offered, and sacrifice can be encouraged. The researcher has observed that in some African American Baptist churches, the choirs either sing the opening hymns, if they are present, or there is no interaction with the congregation.

Lora Ellen McKinney (2003) has stated that music in the African American church is sung by the congregation and by the choirs, which practice and present their music as a part of their ministry to others. She further stated, “congregational singing is a way to get church members and visitors prepared for all portions of the worship service. It allows congregants to ‘get [their] hearts and minds right’ and creates a shared experience among those participating in the service. Because many songs chosen for congregational singing are the traditional songs of the church, this form of African American singing unifies the congregation by teaching these songs to children and new members and by refreshing the historical musical repertoire of established Baptists.” (p. 90)

A primary focus of this study is the use of Euro-American hymnody in the congregational singing of the African American Baptist church. J. Wendall Mapson (1996) indicated in one of his lectures that “congregational hymn singing is almost a lost art in the Black church. We allow the choir to do all of the singing with all of their special arrangements and contemporary songs that people may enjoy, but cannot participate in.” (p. 85)

This spectator worship is not the kind of worship pleasing to God. Congregational singing is in the intensive care unit breathing its last breath. Let’s go back to the hymns of our faith, and sing them with life, and spirit, and joy. Lift the rafters singing “Come Thou Fount of Every Blessing,” “Oh for a Thousand Tongues to Sing,” “Jesus is All the World to Me,” “Since Jesus Came into My Heart,” “My Faith Looks Up to Thee,” and “More Love to Thee, O, Christ.” If the choir cannot sing, won’t sing or is too cute to sing; sing anyhow. (Mapson, 1996, p. 85)
The researcher has observed that congregational singing has declined in several African American Baptist churches he has either visited or been in their employ. At Bethel Baptist Church in Tallahassee, Florida, many of the hymns that Mapson referred to are utilized at its early morning worship service. However, at the 11:00 a.m. worship service, there has been no involvement with congregational hymn singing until recently; the choir has performed all of the music during the worship hour. The researcher concurs with Costen (2004) who has stated, “The hymns, a major vocal genre of music used in African American worship, have experienced a decline in usage since the last quarter of the twentieth century. One of the contributing factors has been the changing role of the African American congregation from the “authentic choir” in worship to their almost forced position as spectator-participants.” (p. 72) A part of this paradigm shift is rooted in what can be identified as the “large gospel choir movement” initiated by Edwin Hawkins in 1969 with his choral adaptation and recording of “Oh, Happy Day,” a hymn by an eighteenth–century Englishman, Phillip Doddridge. Gradually, the large choir assumed more and more leadership, providing evidence of carefully rehearsed repertoires of contemporary gospel songs and gospelized arrangements of traditional spirituals and hymns. With increased support from congregations, the former auxiliary choir in some churches replaced, rather than augmented, traditional congregational hymn singing (Costen, 2004).

As an organist and choir director in the Black church, the researcher concurs with James Abbington’s (2001) assessment, “the secularization, commercialization, and industrialization of gospel music in the United States since the early 1970’s has reduced congregational singing to accommodate additional choral selections from the Top Forties charts and local radio station’s most requested hits.” (p. 58) This reduction of congregational singing has decreased worshipers’ participation in communicative worship, leaving them to become mere spectators. Congregations have become audiences that applaud, react, and reinforce the choir and minister, who also too often are reduced to performers (Abbington 2001).
Hymnals in the Black Church

The First African American Published Hymnal

Richard Allen, the founder of the African Methodist Episcopal denomination, the first in Black Christendom, published the first hymnal for a Black congregation. However, few details are known of his pioneering role in laying the foundation of African American hymnody (Southern, 1986).

As reported by Jon Michael Spencer (1992), of all of the African American Protestant denominations founded in North America, the African Methodist Episcopal (AME) Church was the most informative in regards to the history of hymnology. In 1987 the *AMEC Bicentennial Hymnal* was published in recognition of the church’s 200th birthday: 1787, when Richard Allen and his parishioners withdrew from St. George’s Episcopal Church in Philadelphia because of prejudicial circumstances.

According to Spencer (1992) the AME church’s *Bicentennial Hymnal* provided the best genealogy of AME hymnals. Previous hymnals were published in 1801, 1818, 1837, 1876, 1892, 1941, and 1954. What seems to be inconsistent from a hymnological view about the history of the church is that 1787 was the official founding date of the church, but Richard Allen’s hymnbook of 1801 is never mentioned in the history (Spencer 1992).

That hymnal was entitled *A Collection of Spiritual Songs and Hymns, Selected from Various Authors* (1801). This compilation of hymns included fifty-four classic and “folk” hymns that were printed in Philadelphia by John Normand. This particular hymnal was virtually forgotten until Eileen Southern documented it in extensive research conducted during the 1970’s. Regarding its historical significance: “The novelty of the 1801 publication arises from the fact of the enterprising young minister’s publishing his own hymnal instead of using the official Methodist hymnal.” (1992, p. 4) Southern also praised the 1801 hymnbook for the following reasons: (1) it was the first published Black denominational hymnal, (2) it was the very first published hymnbook to include “the wandering chorus”—unrelated choruses that are attached to one or more hymns, and (3) it was a document that reflected the musical taste of early nineteenth-century Black Protestants. Allen eventually made revisions to his hymnbook, to make it more appealing to his Black parishioners.
Allen published a second edition of his hymnal later in 1801; this particular hymnal contained sixty-four hymns; they were considered modernized to appeal to the Black worshiper. During the eighteenth and nineteenth centuries, it was very common for hymns to contain no author names. However, several of the hymns were from the pens of Charles Wesley, Isaac Watts, and John Newton. It is also interesting that among these sixty-four hymns included one by Allen, “See How the Nations Rage Together.” The authorship can be inferred from the fact that it shared lines and stanzas with one of the two original hymns found in Allen’s autobiography (Spencer, 1992).

**Publishing of the First Black Baptist Hymnal**

The hymnal has been an intrinsic part of worship in the African American Baptist church for well over a century. Even the smallest African American Baptist church purchased hymnals to supplement its worship services. The rich heritage of its inaugural publishing has been linked to the National Baptist Convention.

The Reverend Elias C. Morris, first president of the National Baptist Convention, made the following remarks:

The Home Mission Board was constitutionally established in September 1895, but in 1896, it brought into existence one of the most notable heritages the Negro Baptist ever did, or ever will, in that our Publishing House was then established. The enterprise was started with nothing save faith in God and the justice of the cause, backed by Negro brain and ambition. And to-day ten thousand dollars worth of printing material and machinery, an average monthly distribution of nearly two thousand dollars worth of periodicals, sixty-eight ardent workers and writers of our own race, causing a pay roll amounting to one hundred dollars per day, speak out in one tremendous voice and tell whether or not we have made progress. The sun has forever gone down on any race of people who will not encourage and employ their literary talent. How could the Negro Baptists ever hope to be or do anything while they were committing literary suicide? (Milton C. Sernett, 1985, p. 280)

From his remarks it was quite evident that Rev. Morris had strong convictions about the African American exerting his independence as well as entrepreneurial endeavors; hence, the groundwork for publishing the first African American Baptist hymnal ensued.

There have been three major African American Baptist denominations: The National Baptist Convention USA, founded in 1895, The National Baptist Convention of
America, formed from the original body in 1915, and the Progressive National Baptist Convention USA, founded in 1961. The interrelatedness of these three Baptist conventions is demonstrated by the greater commonality among the hymnodies of the three than among their three counterparts: The African Methodist Episcopal (AME), African Methodist Episcopal Zion (AMEZ), and Christian Methodist Episcopal (CME) churches (Spencer, 1992).

Spencer has reported that the first Black connection was formed in September of 1895, upon the merger of the Baptist Foreign Mission Convention of the United States, the American National Baptist Convention, and the National Baptist Education Convention. From this merger, evolved *The National Baptist Hymnal*, published in 1903 by the National Baptist Publishing board in Nashville. Rev. Robert Henry Boyd, the founding secretary of the Publishing Board, served as the editor of the hymnal, and William Rosborough was the music editor (Spencer, 1992).

In the Publisher’s note prefatory to the hymnal, Rev. Boyd documented the events that led to the inaugural publication:

> At a meeting of the National Baptist Convention in September, 1900, a paper was read by Dr. Harvey Johnson, of Baltimore, Md, on “Distinctive Literature For the Colored Baptists of the Country; for Sunday Schools, Societies and Churches.” In this paper, he referred to the great need of a hymnal particularly adapted for use in the Negro Baptist Churches. After careful and full discussion of the subject, a resolution was unanimously adopted, ordering the National Baptist Publishing Board to publish a hymn and tune book, containing familiar hymns and tunes such as would be useful in our churches, both in cities and rural districts. (Spencer, 1992, p. 75)

The initial publishing was delayed due to the enormous costs in undertaking such a project. *The National Baptist Hymnal* (Black) was closely modeled after *The Baptist Hymnal* (White) published in 1883 by the American Baptist Publication Society, Philadelphia (Miles Mark Fisher, 1933). *The Baptist Hymnal* (White) contained 146 hymns by Watts, 37 by Wesley, and several from other British authors. In compiling a hymnal for its Black congregants, editors Boyd and Rosborough deleted some of the hymns from *The Baptist Hymnal*. It is interesting that there were no spirituals in this compilation, but there were seventeen hymns by Rosborough (Spencer, 1992).
The distinctiveness of The National Baptist Hymnal was that it was published in its entirety within the National Baptists’ publishing facility. In fact, the first books both printed and bound on their premises had appeared four years earlier, in 1899 (Boyd, 1915). Boyd reported to the 1900 convention with great pride, “The National Publishing Board was the first Negro institution known on American soil to enter upon the task of real book making.” Continuing, Boyd warned, “But if our pastors, missionaries, and Sunday school workers could be able to see the importance of having their people use in their churches and Sunday schools our own song books, and read only literature manufactured and handled by ourselves it would not be long until our Publishing House would be a great factor in the denominational and religious work.” (Spencer, 1992, p. 81)

The organizational structure of the National Baptist Publishing Board was comprised of three divisions: (1) the sale of books published from other publishers in order to supply the needs of the board’s customers, (2) the manufacturing and sale of volumes published by the board for executive use for its convention members, and (3) the manufacturing and sale of books written by Black Baptist authors. The National Baptist Hymnal (1903) was categorized under the publishing board’s second division. This division also published other songbooks published by the board (1902).

In regards to the initial publishing of the Black Baptist hymnal, Boyd identified the year of 1897 as the true undertaking of compiling this historical event with the following remarks:

The National Baptist Publishing Board began the publication of a hymn and tune Book in 1897, when publisher’s rights were secured on its first songbooks, “Gospel Voices” and “Choice Songs”. In 1898 the publication was extended by the addition of another hymnbook called, “National Tidings of Joy”. The same rights were secured for the publication of “Celestial Showers”, songbook No.1 and two years later, “Harp of Zion”, or “B.Y.P.U Hymnal.” Again, “Celestial Showers” was examined by a committee appointed by the National Baptist Publishing Board before they were adopted for the use of our Sunday Schools and Young People’s Societies. (as quoted in Spencer, 1992)

In Boyd’s report to the national body, the five aforementioned songbooks contained the following annotations: “The National Tidings of Joy” is a choice selection of hymns, and contains the rudiments of music. The National Gospel Voices is an excellent book for Sunday school and prayer meeting use and is full of good music.
Celestial Showers, by Professor Wm. Rosborough, is another Sunday school music book. We cheerfully commend this excellent work. The National Harp of Zion or B.Y.P.U Hymnal is a new book worthy of the true consideration of all music lovers and B.Y. P. U workers. Choice Songs is a collection of hymns, prepared for those who may want a cheap singing book.” (Journal of the 20th Session of the National Baptist Convention 1900, pp. 82-83)

The following year, at its 1901 convention, Boyd presented two new books with the following annotations: Pearls of Paradise, a collection of Song Gems, by W. G. Cooper and D. E. Dortch; and Celestial Showers No. 2, a choice selection of Sacred Songs, by Professor William Rosborough (21st Session of the National Baptist Convention, 1901).

From the release of Pearls of Paradise and Celestial Showers No. 2, it was apparent that R. H. Boyd was content that the National Publishing Board would flourish with the undertaking of future printing. Boyd was so confident that he issued the following statement: “We have the best and most thoroughly equipped publishing plant in America owned and operated by Negroes.” (as quoted in Spencer, 1992, p. 68)

After the publication of the The National Baptist Hymnal in 1903, Boyd reported at the Austin convention: “This has become one of the most important of our book departments. We are now making about fourteen song books of our own. These are all printed and bound by us. A number of them are edited by the best Negro Baptist composers of music; some, however, are edited by white composers; but all have been carefully selected by a committee appointed by our Publishing Board.” (Minutes of the Twenty-Fourth Session of the National Baptist Convention, 1904, pp.109-110).

After much success of the songbooks that were published, there came a call for hymnals specifically designed for liturgical use. There was also a request for a pocket-size hymnal (words only). In preparation of a hymnal that contained words only, Boyd informed the Austin, Texas delegation of the following:

Our Baptist hymnal was completed and brought to the convention one year ago, and met with such flattering success in the form of sales, that we have had nothing but praise and joy for the undertaking. So well has the Board been satisfied with the music edition that we now have completed a Baptist hymn book, pocket edition, of words only. This book will contain between 800 and 1,000 of the old, endeared, familiar songs with meter tunes. We believe that this book will fill a long felt want. We are making it into plates at a very small retail price, such as will justify our pastors in recommending it to their
congregations. (*National Baptist Hymnal*, 1903)

In 1905 another edition of the *National Baptist Hymnal* was released. In the Publisher’s Note, Boyd justified its production by saying, “The pastors, deacons, prayer meeting leaders, and other Baptist church members continued to call for a Baptist hymn book of the old style pocket edition, as each member desired to have his or her own pocket hymn book, and select and sing the old metered songs of his choice.” (Spencer, 1992, p. 80)

The selection of the hymns in this 1905 edition was mostly identical to the 1903 edition. However, the service music chants were omitted from this edition while there were ten hymns, of which five were by Isaac Watts, and one was by Charles Wesley (Spencer, 1992).

In 1906, The National Baptist Publishing Board embarked upon printing a new genre of music for the African American, *The National Anthem Series*. This particular collection contained fourteen anthems by William Rosborough, J. H. Carter, and J. W. Tobias, each of whom R. H. Boyd referred to in the Publisher’s Notes as choristers in their respective churches. By surveying the various Black congregations, the Publishing Board discovered that church choirs were especially attracted to anthems. Therefore, they decided to promote the use of anthems as spiritual and high-class music. By doing so, the Publishing Board contracted writers among the Baptists to write anthems and publish them in sheet music form. It was decided after the release of William Rosboroughs’ anthems to have him compile a book of anthems. However, Mr. Rosborough died before this work could come to fruition (Spencer, 1992).

In 1915, all published material of the National Baptist Publishing Board belonged to them exclusively. However, a dispute arose over the rightful ownership of the Publishing Board. From this dispute, the Publishing Board became incorporated and became known as the National Baptist Convention USA (Edward A. Freeman, 1953). Following the incorporation of the National Baptist Convention under Boyd’s tenure, the board published three additional songbooks: *The National Jubilee Melodies*, *New Victory*, and *Golden Gems*.

*New Victory* (1918) was a collection of 165 selections edited by Emmett S. Dean. Dean wrote 21 of the texts in this set. He, too, did not include any spirituals in this
compilation. However, there was a great deal of representation of selections by Black hymnists such as Lucie E. Campbell, Thomas A. Dorsey, and Charles S. Pace (Tyler, 1980).

According to Spencer, an advertisement closing the printed minutes of the 1916 unincorporated National Baptist Convention, stated the following regarding the *National Jubilee Song Book*, “This is the only book of songs of Negro origin in the world. Every song of the Ante Bellum days will be found in this book.” This particular collection was dedicated to the memory of Black ancestry and published to the end that people would understand the means by which the enslaved had expressed their thoughts to God. Regarding the historical relationship to slavery, the “Publisher’s Notes” from the Preface to the book stated:

The National Jubilee Melodies is a collection of old plantation songs, the words and the music of which were composed and sung by the African slaves in the United States of America during the days of slavery. Those have been kept alive by tradition and are now compiled in book form and are accepted for many reasons: First: It is and should be the idea of the present generation to keep alive the great religious achievements of our ancestors and hand them down to posterity as a legacy of noble sires to their sons. Second: It is known throughout the length and breadth of this country that every people, from the early Jews, or Hebrews, down to the present day, have expressed their peculiar religious emotions, thoughts and deep in meditations in proverbs, poetry and rhythm. Third: It is the belief of the Publishing Board that these melodies express the emotion of the soul of the Negro race as no other collection of music classically or grammatically constructed could possibly do. Fourth: It is the purpose of the Publishing Board in publishing this collection in book form to build a monument to the memory of our Negro ancestry and show a rising generation who may yet become a great and educated people that they sprang from a deep and prayerful religious race, whose religious convictions and faith in their God towered above any other race in a like condition. Fifth: In publishing this collection of melodies the Board wished to give credit to Mr. K. D. Reddick, of Americus, Ga, and Mr. Phil V. S. Lindsey, of Nashville, Tenn., for their faithful and painstaking work in collecting these songs, rhythms and melodies from the various rice, cane and cotton plantations of the South just as they were handed down by tradition on the old plantations and kept alive by the offspring of these old slaves. (Minutes from the 44th Annual National Baptist Convention as quoted by Spencer, 1992, pp. 83-84)

The unincorporated National Baptist Convention set out to establish its own Publishing House. S. P. Harris and William Haynes, once secretaries of the convention,
were actively involved in the beginnings of this endeavor, but it was Arthur Melvin Townsend, a Baptist minister, amateur musician, and physician who single-handedly raised funds to secure the site that remains today as the Publishing Board headquarters. This site, which was once a Nashville slave auction, stands as a symbol of progress of Black proprietorship in the twentieth century (Pelt and Smith, 1960).

Following Dr. Townsend’s appointment as secretary of the Sunday School Publishing Board, *The Gospel Pearls* (1921) was released. Eileen Southern ranked this particular publication as one of the most significant songbooks published by the Black church:

> The year 1921 brought a milestone in the history of Black-church hymnody. In my opinion, *Gospel Pearls*, published that year by The Sunday School Publishing Board of the National Baptist Convention, U.S.A., ranks with Richard Allen’s hymnal of 1801 in terms of its historic importance. Like the Allen hymnal, it is an anthology of the most popular Black-church music of its time. The music committee that compiled the hymnal included some of the nation’s outstanding composers and performers of religious music and the result was truly a “soul stirring, message-bearing song-book.” (Southern, 1986-1987, p. 136)

The committee who compiled *The Gospel Pearls* included Willa Townsend (Chair), two of the Work brothers (John Jr., and Frederick, and Lucie Campbell. The preface to *The Gospel Pearls* stated: “a boon to Gospel singers in that it includes songs that have been sung most effectively by Smiley, Nix, and Williams, as well as by other prominent singers.” (William M. Washington, 1971, p. 46)

It was also noted in the preface that *Gospel Pearls* was compiled to supply the needs of the Sunday school, church, conventions, and other religious gatherings, with songs being suitable for worship and devotion, evangelistic services, funerals, patriotic, and other special occasions. *The Gospel Pearls* was divided into three categories: worship, revival, and spirituals. Other than a few standard hymns by British writers Wesley and Watts, the music was mostly comprised of American hymnists such as Fanny J. Crosby, Johnson Oatman, Phillip P. Bliss, and C. Austin Miles. It also included music by such Black gospel hymnists as C. A. Tindley, Lucie E. Campbell, C. P. Jones, E. C. Deas, and Thomas Dorsey. There was also a collection of nineteen spirituals arranged by
John Work Jr., Frederick Work, J. D. Bushell, and Willa Townsend. Dr. Arthur Townsend, reporting in 1927, stated: “Gospel Pearls is yet holding its own; as the best book for all purposes on the market today it commends itself wherever used.” (Spencer, 1992, p.87)

After the release of Gospel Pearls, The Sunday School Publishing Board began the arduous task of compiling a hymnal for the convention. The Rev. Owen Pelt and Ralph Smith claimed that the publication of a hymnal for the incorporated convention was Townsend’s first great challenge (Pelt and Smith, 1960). The undertaking required him to draw from three distinct sources of hymnody, each involving their own hymnological problems. First, the “standard” hymns required the compiler to be familiar with the vast corpus of hymnody. Second, the Black spirituals necessitated musical settings capable of capturing the authenticity of slave songs while also being appropriate in a denominational hymnal. Third, the determination of whether to include gospel music alongside the standard hymnody had to be made (Pelt and Smith, 1960).

Pelt and Smith described Townsend’s resolution of the issues regarding the genres of gospel and spirituals:

Dr. Townsend believed that spirituals and gospel music both deserved an honored place in any hymnal. The decisive issue for him was the simple fact that the best songs in both categories were wonderful and deeply reverent religious music. With the spirituals, he and his wife, Mrs. Willa A. Townsend, listened to and studied inferior versions of the songs, then they prepared new arrangements to rescue the beauty and meaning of the originals. He felt that the songs were sufficiently beautiful to justify this special and invaluable effort. (Pelt and Smith, 1960, p. 117)
The Baptist Standard Hymnal

For several years, African American Baptists have used *The Baptist Standard Hymnal*. This hymnal could be found in most African American church pews throughout the United States. Following the separation from The National Baptist Convention unincorporated in 1924, The National Sunday School Publishing Board released its long awaited hymnal. At the 1924 Assembly, Dr. Townsend made the following remarks:

This book is the realization of a dream of nine years ago to arrange a hymnal that would be spiritual and inspiring and especially adapted to church worship. I beg to confess that in the coming forth book, the travail of my soul has become satisfied, and like Simeon of old, I am almost ready to say “Now Lord, lettest thou thy servant departing peace.” I regard this hymnal as the crowning effort of my life and it is a glowing and lasting tribute to the musical ability and efficiency of the Music Committee that compiled it, and to Mrs. Willa A. Townsend, who edited it, she standing by me and working laboriously on it for nearly two years, it is the zenith of the work of the Sunday School Publishing Board that made it a Possibility and it will be an everlasting credit to my departing Executive Committee. And now all of us the Publishing Board, the Executive Committee, Mrs. Townsend, and myself with satisfied hearts pass on to the denomination this “Standard Baptist Hymnal” as our everlasting contribution and permanent legacy, which will be a source of soul comfort and inspiration, yea, the salvation to generations yet unborn. (1924, pp. 162-63)

That generation included the researcher; he remembers as a child learning to play hymns from this green leather bound hymnal (1973 edition). This hymnal was an intrinsic part of worship at the Greater Mt. Zion Baptist Church in Mobile, Alabama, where the researcher grew up. Three years later in his report to the 1927 convention, Dr. Townsend made the following comments on the progress of the hymnal: “Our Baptist Standard Hymnal is having a rapidly increasing success. It seems to have met a large felt need in our churches. It is said by critics to be the best hymnal ever printed.” (1927, p. 7)

Willa Ann Townsend, the wife of Dr. Townsend, served as the editor of *The Baptist Standard Hymnal*. According to Linda T. Wynn, Townsend was a hymnologist, songwriter, and music director. She served as chairperson of the music committee for the Sunday School Publishing Board of the National Baptist Convention, U.S.A., Inc., and compiled and edited *Gospel Pearls* and *Spirituals Triumphant*. This work is still used today by many Black Baptist Churches (Wynn, 2007).
Assisting Willa Townsend with the *National Baptist Hymnal* was Dr. J. D. Bushell (chair), Rev. F. Rivers Barnwell, Katie C. Dickson, Emma J. Haynes, Jeanette Taylor Nickens, Carrie Booker Person, Rev. J. H. Skipwith, Rev. W. T. Tobias, Geneva Bender Williams, and Professors Wellington A. Adams, R. Alwyn Austin, H. B. Britt, Theodore P. Bryant, W. M. Nix, and John H. Smiley (Spencer, 1992).

Spencer reported that *The Baptist Standard Hymnal* was comprised of 745 hymns divided into sixty subject categories, followed by forty-seven biblical responsive readings and indexes of titles, first lines, subjects, tunes, and meters. This was the first hymnal that was published by the incorporated convention, and the second hymnal produced in all of Black history. The hymnal resembled traditional Protestant hymnals. Again, the influence of Dr. Isaac Watts was present, as the hymnal contained fifty-five of his hymns and twenty-six by Charles Wesley (Spencer, 1992).

*The New National Baptist Hymnal*

After many years of circulation and usage in African American Baptist churches, *The National Baptist Hymnal* was replaced in 1977 by *The New National Baptist Hymnal*. This hymnal was less traditional in the sense that it included music of the American revival hymnody, and showed considerable influence of the Moody-Sankey era of the late nineteenth century. There was also an ample sampling of hymns by several Black Baptists who comprised the music committee (Spencer, 1992).

There were five musical settings by Dr. A. M. Townsend of texts by European writers such as John Newton and Benjamin Beddome. Once again, the spiritual was not well represented. However, there were six selections by well-known Black hymnists such as Charles Albert Tindley and F. A. Clark, and three by Charles Price Jones: “All I Need,” “I’m Happy with Jesus Alone,” and “Where Shall I Be?” Tindley’s hymns enjoyed equal popularity, especially “Go Wash in the Beautiful Stream,” “Some Day,” “Nothing Between,” “I’ll Overcome Someday,” “We’ll Understand It Better By and By,” and “Stand By Me.” (Spencer, 1992) According to Pelt and Smith *The Gospel Pearls*, combined with *The New National Baptist Hymnal*, provided a full selection of great music in three categories of standard hymns, spirituals, and gospel music (1960).
The New National Baptist Hymnal would eventually not meet the demands of the changing times. In fact, it did not include “Lift Every Voice and Sing,” the Negro National Anthem. This was an indication that there was a need for change; members of the National Baptist convention were requesting a new hymnal. There were also those who insisted that the New National Baptist Hymnal set the standards for Baptist hymnody; one of those who led the efforts was J. Robert Bradley, music director of the Sunday School Publishing Board and an accomplished baritone (Spencer, 1992).

Leading the efforts to revise the New National Baptist Hymnal, Bradley issued the following statement regarding its legacy:

Singing has always been one of the keys to worship for us. Baptists are singing people. The Baptist Standard Hymnal came at a time when Black Baptists had no official collection of songs we could sing during worship. “Doctor” (as Townsend was fondly called) gathered people from the four corners of this country and gave them an outline for putting together one of the finest hymnals in America. Dr. J. D. Bushell and his wife were serving at Abyssinian Baptist Church of New York City under Adam Clayton Powell Sr. Skipwith (Rev. J. H. Skipwith) was a renowned tenor and was later called to preach… The entire Music Committee was composed of people who were musicians and were musically inclined. Dr. Townsend (who mastered the piano, organ, and drums) was in touch with and respected by the hymnologists of the world; most of the copyrights to the selections in our hymnal were given to him. (1988, p. 8)

The New National Baptist Hymnal continued to be reprinted until 1985. In Standards in the Worship Music of Our People, Brenda J. Holland, concerning the longevity of the hymnal’s continued presence, stated, “as it pertains to our denomination the National Baptist Convention, USA, Incorporated, the standard for hymnody was firmly established in the early 1920’s with the first edition publication of the Baptist Standard Hymnal.” A. M. Townsend’s hymnal set the standard for praising God through song, and it remains the responsibility of the convention members to preserve this great heritage.” (1988, p. 9) The Baptist Standard Hymnal was considered the hymnal that most African American Baptists used during that era. Now however, the hymnal that is most found in the pews of African American Baptist churches is The New National Baptist Hymnal which, according to Spencer, is one of the most significant Black denominational hymnals of the twentieth century (Spencer, 1992).
Southern (1983) ranked the *The New National Baptist Hymnal* as one of the most premier Black Church hymnals published during the post-Civil Rights era; it reflected the social awareness of Afro-Christianity that evolved in the late 1960’s and 1970’s. During the 1970’s, it was apparent that Black denominations felt the need for publishing their own hymnals that would address the demands of the lifestyle changes of African Americans. The Baptists led the way in this endeavor with the publishing of *The New National Baptist Hymnal* in 1977.

Ruth Lomax Davis chaired the committee in the compilation of *The New National Baptist Hymnal*. Mrs. Davis was music director of the church where her husband pastored The New Bethel Baptist Church in Indianapolis, Indiana. She also served as the national music director of The National Baptist Sunday School and Training Union Congress of Christian Education.

Reflecting the social issues and changes of the lives of African Americans during the civil rights transformation, this hymnal contained such selections as “Oh Freedom,” “Kum Ba Ya,” and “Onward, Christian Soldiers.” The hymnal included twenty-seven Black spirituals by such composers as John Work, Jr., Willa Townsend, and J. D. Bushell. It is important to note that “Lift Every Voice and Sing,” the Negro National Anthem, was included in this compilation (Spencer, 1992).

*The New National Baptist Hymnal* was very popular because of its appeal to both young and older adults. Among the standard hymns included were eight by Charles Wesley and eleven by Isaac Watts. There were also popular gospel hymns of Phillip P. Bliss, Fanny J. Crosby, B. B. Mc Kinney, Johnson Oatman, and contemporary gospel hymn duo William and Gloria Gaither. Gospel hymns of Black composers included those by Doris Akers, Lucie Campbell, E. C. Deas, Thomas A. Dorsey, Theodore Frye, C. P. Jones, Magnolia Lewis Butler, Roberta Martin, Kenneth Morris, C. A. Tindley, and contemporary Black gospel composers Andrae Crouch and Margaret Douroux (Yates, 1989).

*The Progressive Baptist-Broadman Hymnal*

Following discord within the National Baptist Convention in 1961, the convention split, forming the National Baptist Progressive Convention, and embarked upon
compiling their own hymnal. This hymnal, entitled The Progressive Hymnal and edited in 1976 by the Rev. D. E. King of Chicago, resembled The Baptist Standard Hymnal. The Progressive Hymnal was essentially a special edition of the thirty-six year old Broadman Hymnal published by the White Southern Baptist Convention in 1940.

Replacing 41 of the 503 hymns in the Broadman Hymnal were four spirituals co-arranged by John and Frederick Work, six hymns edited by Rev. D. E. King, three pieces by Lucie Campbell and Gordon Blaine Hancock, and two each by C. P. Jones and Kenneth Morris, and one each by E. C. Deas, J. D. Bushell, and L. V. Booth, the Progressive Convention’s founder (Spencer, 1992). When the National Baptist Publishing Board released The New National Baptist Hymnal in 1977, the Progressive National Baptist Convention followed with their special edition in that same year. The year 1921 was significant for the National Baptist Publishing Board with its release of Gospel Pearls. The year 1976 had similar significance with the publishing of The New National Baptist Hymnal as it was considered the “Pearls” of post-Civil Rights Afro-Baptists (Spencer, 1992).

**The New National Baptist Hymnal 21st Century Edition**

As stated previously, The New National Baptist Hymnal was published until 1985. In 2001 the National Baptist Publishing Board released The New National Baptist Hymnal 21st Century Edition. In the preface of the hymnal, Dr. Theophilus B. Boyd III, the great grandson of R. H. Boyd, stated: “Creating a new hymnal brings many challenges and rewards. As we reflect upon the first two thousand years of Christian faith, the family of faith throughout the world has made great contributions by telling the gospel message of Christ through its experience, music, and theology. The 21st Century Edition brings together the European chants and hymns, the African American spirituals and contemporary gospel music telling in narrative from the experiences of a Christian nation. The great music gives meaning and purpose to our worship as we proclaim the beliefs and tenets of Christian faith.” (2001)
In 2001 another hymnal emerged that is enjoying popularity not only in African American Baptist denominations, but other African American Protestant denominations as well. In the preface to the African American Heritage Hymnal, publisher Edward J. Harris stated: “In 1987, GIA Publications made its first effort to publish for the African American church community through the publication of Lead Me, Guide Me, a hymnal intended primarily for African American Catholics.” (2001) The Rev. Dr. Delores Carpenter approached the publishers with the same idea of compiling a hymnal for African American Protestant congregations. The response from the publishers was overwhelming. Dr. Carpenter along with the Rev. Nolan Williams, Jr., executed the plans for such a project.

The Rev. Wyatt Tee Walker of the Canaan Baptist Church of Harlem wrote the introduction to the hymnal, noting “The African American Heritage Hymnal is probably the most important addition to Protestant hymnody within the past century. It promises to have an impact similar to Dr. Watts’ collections of hymns introduced in America in the early eighteenth century, which revolutionized hymn singing in American Protestantism.” He continued that it is a compilation of the very best in Protestant hymnody, but its greatest significance is that it is inclusive of the hymnody of the African American religious tradition. No collection of hymns has been as broad and as inclusive as this hymnal (2001).

Another important factor that Rev. Walker asserted in his introduction was the musical notation in the hymnal. The musical notations in the hymnal strongly resembled the way in which African Americans actually sing these hymns in their worship services.
Other Forms of Hymnody in the Black Baptist Church

The Spiritual

As noted in the introduction, the African American Baptist worship experience is rooted in several genres of music; one of these is the Negro spiritual. Gwendolyn Sims Warren (1997) has defined the Negro spiritual as slave songs and plantation songs, due to their origin and their tone of victory over adversity, birthed in a fiery and painful time for African Americans. The songs are called “spirituals” because the authors based the lyrics primarily on biblical stories and concepts and believed the spirit of God to be the source. Warren also cited the spiritual “Ev’ry Time I Feel de Spirit” as the perfect example of when composers of such spirituals, moved by the spirit of God, sang, prayed and composed. Unlike White folk music that was primarily secular, the Negro spiritual was always sacred. The preservation of this genre of music was by oral conveyance.

According to Lois S. Blackwell (1978) the Negro spiritual has been known by several terms: “shouts,” plantation songs, and mellows--the Negro word for melody or sorrow songs. But whatever name is used, spirituals were the original folk songs of the Blacks, and today are considered to be the true music of the African American.

Paul Oliver (1986) has reported that of all the bodies of folksong that have survived in America to the present century, spirituals are probably the most extensive and they are certainly, in one form or another, the best known. As Negro spirituals, they have entered church and concert halls, have influenced composers from Dvorak to Virgil Thomson, and have been sung in schools and by choirs throughout the English-speaking world. Oliver further stated that the word “spirituals” was not commonly used; instead, they were referred to as “anthems,” a term which enjoyed popularity until the 1950’s.

Randye Jones has noted that Negro spirituals were songs created by Africans who were captured and brought to the United States to be sold into slavery. Deprived of their culture, language, and music, they brought with them what they could not take away. After many years of enslavement, the slaves adapted to the Christianity of their masters. They eventually converted this form of religion into their own culture through music, which became known as the spiritual. There are approximately 6,000 spirituals; however,
the oral tradition of the slaves’ ancestors and the prohibition against the slaves’ learning to read and write, suggests there could actually be more (Jones, 2006).

“In Africa and America, Black music was not an artistic creation for its own sake; it was directly related to daily life, work, and play. Song was an expression of the community’s view of the world and its existence in it. In spirituals, Black slaves combined the memory of their fathers with the Christian gospel and created a style of existence that participated in their liberation from earthly bondage.” (James Cone, 1991, p. 30) W. E. B. DuBois (1964) called the spirituals “Sorrow Songs.” He wrote that the spiritual was “the music of an unhappy people, of the children of disappointment.” (p. 17) The spiritual spoke of pain, fear, futility, despair, struggle, sorrow, suffering, servitude, and death.

The usage of the spiritual in the African American worship experience goes back to the early African American church. According to Warren (1997), the early African American church was divided into two main branches: the “visible” and the “invisible” church. The visible church consisted of Black congregations of the White denominations, a few independent African churches, and some mixed congregations where Black and White worshipers met together. The invisible slave church was the place on the plantation where the slaves could gather to call upon God for refuge, without the slave masters’ knowledge.

According to Warren the structure of Negro spirituals falls into three categories. The first is the call-and-response chant (the main type, of direct African origin), e.g., “He Arose,” “Ain’t Got Time to Die,” and “Wade in the Water.” The second is the slow, sustained, long phrase melody, e.g., “Deep River, “Nobody Knows de Trouble I’ve Seen,” and “My Lord, What a Morning.” The third was the one that was usually imitated by Black-faced minstrels. This particular style of spiritual was usually very upbeat and contained syncopated rhythms, e.g., Glory, Glory, Hallelujah.” This spiritual is still popular today, not only in the African American Baptist church, but other African American denominations as well. It is performed in its original jubilee, or slave-era, style as part of the testimony service before the formal start of Sunday worship services (Warren, 1997). Following a stirring sermon in the Black church, the writer has also
observed African American congregations singing this message of repentance, relief, encouragement, and affirmation.

The Negro spiritual endured much criticism, especially in regards to its performance methods. European missionaries while observing Black worship practices described the songs as “wild hymns,” “barbaric songs,” and “non sensual chants,” whose strains were weird and strange and combined with disjointed and meaningless texts, not sung but “yelled,” “hooted” and screamed (Reid, 2000, p. 72).

Maultsby (1992) argued that “these inaccurate and biased descriptions demonstrate the need for extreme caution when imposing western European musical forms and aesthetics upon musical traditions having a non-European cultural base.” She further stated:

Black spirituals are grounded in a West African aesthetic, which defies characterization and qualitative assessment from a purely European frame of reference. The use and performance style of Black spirituals, therefore, can be described accurately and only from an African-American cultural and musical perspective. The musical norms and aesthetics that govern the singing of Black Americans is representative of a cultural value that places emphasis on free expression and group participation. In view of this perspective, Black spirituals were almost always accompanied by gestures, dance, and verbal interjections, and represented an intrinsic part of the religious service. (p. 153)

Not only was the performance practice of the Negro spiritual criticized by White European missionaries, but also by some African Americans. One of the most vocal opponents to the singing of spirituals by the Negro was Daniel Alexander Payne, sixth bishop of the African Methodist Episcopal church and founder of Wilberforce University. Payne referred to Negroes who were active participants in this practice as “cornfield ditties… They might produce the wildest excitement amongst the masses, but have no place in the repertoire of Christians who are enlightened (Reid, 2000, p. 72).

According to Paul Oliver (1986) Black spirituals frequently start with the chorus preceding the first verse, while others alternate refrain lines sung by the whole congregation. The practice of responsorial singing was common, whether it was in reply to a stanza sung by the leader, or collective singing of the second half of a line that was opened by the soloist.
In 1916, the Black composer Harry T. Burleigh wrote the spiritual “Deep River.” This composition was the first to be written for a trained singer. It paved the way for other groups and singers to perform this style of music in a concert setting. More importantly, the spiritual gave birth to several types of American music, including blues, jazz, and gospel. “Because of the spiritual’s unique ability to touch the human spirit, the form has kept its power through the generations.” (Warren, p. 14, 1997)

Dr. Charles Adams has compiled a listing of some published spirituals sung in the Black Church:

“Deep River”
“Go Down Moses”
“Joshua Fit the Battle of Jericho”
“We Are Climbing Jacob’s Ladder”
“Swing Low, Sweet Chariot”
“Theres’ No Hiding Place Down Here”
“Its Me Oh Lord”
“Roll Jordan, Roll”
“Steal Away to Jesus”
“Every Time I Feel the Spirit”
“We Are Climbing Jacob’s Ladder”
“O, Freedom”
“O, What a Beautiful City”
“Down By the Riverside”
“Wade in the Water”
“Let Us Break Bread Together”
“Nobody Knows the Trouble I See”
“My, Lord What a Morning”
“Sit Down, Servant”
(As quoted in Abbington, 2001).

Adams has listed additional spirituals that are unfamiliar or unpublished that have been passed down through the Black community and church:

“Let Jesus Lead You”
“Heaven Belongs to You”
“Pray, Somebody Pray”
“The Bloods’ Done Signed My Name”
“Lord, I Can’t Stay Away”
“Press on, I’ll Meet You There”
“Look How They Done My Lord”
“Got to Go to Judgment”
“Ah, Lord”
“Crown Him Lord of All”
“When My Heart is Burdened Down”
“Gonna Tell It”
“Mighty Rocky Road”
“Way in the Kingdom”
“In a Time Like This’”
“One of These Days”
“Christ the Lord’s Done set Me Free”
“Away in Bethlehem”
“The Good Old Ship of Zion”
“Life’s Day Closing”
“When My Heart Is Burdened Down”
“I’m Going to Stay on the Battlefield”
“Land on the Shore”
“Gonna Do All I Can for My Lord”
“Until My Change Comes”
(As quoted in Abbington, 2001).

The Euro-American Traditional Hymn in The Black Baptist Church

Hymn singing in the African American Baptist Church has a rich history; many of these hymns were influenced by Isaac Watts and Charles Wesley and therefore categorized as Euro-American hymns. Melva Wilson Costen stated, “The hymn is one of the genres of music that African Americans adapted for use early in their worship
experiences. The word comes from the Greek *hymnos*, which is ‘a song of praise to a god or hero.’ The definition implies a free poetic form set to music rather than poetry that rhymes and is organized so that each stanza is sung to the same music.” (2004, p. 43) Or, as Erik Routley has said, “Hymn tunes are the folk songs of the Christian faith.” (1957, p. 5)

Augustine of Hippo provided another definition of a hymn, commenting on Psalm 148: “Hymns are songs containing the praise of God. If there be praise, and it is not of God, it is not a hymn; if there be praise, and praise of God and it is not sung, it is not a hymn. If it is to be a hymn, therefore, it must have three things: praise and that of God, and song.” (As quoted in McKinnon, 1987, p. 158)

The African American Baptist church’s practice of utilizing European hymns has been in place for many years. “Congregations that were part of a Euro-American denomination often attempted to follow the policy and procedures of the denomination and, often discarding some of the traditional African American folkways.” (Costen, 1993 p. 88) If a minister matriculated at a seminary, his particular congregation might utilize anthems and spiritual arrangements. This same congregation might even purchase a pipe organ for the church (Costen, 1993).

Costen has noted tensions arising between Euro-American denominational styles and the reality of the lived world of the worshipers. Some of these tensions may have been caused by members of other denominations who looked on from the outside and assumed that the congregations were attempting to be White. Other tensions have been created by those within the congregation who might believe that the correct model for worship is that which is practiced in so-called “high churches.” (Costen, 1993)

The Rev. Dr. Charles G. Adams, an eminent Harvard graduate and pastor of the Hartford Memorial Baptist Church in Detroit, Michigan, has noted that music in Black worship is splendidly various as it runs the gamut from classical hymns and anthems to the sophisticated spiritual arrangements, to the Black metered hymn to the jazzy, improvised gospels. All of these types of music are known, and appreciated in Black churches. Worshipers who listen tolerantly to the anthems take just as much pride in being able to listen to them as do the singers in being able to perform them. The presence
of this type of music is indicative that the congregation has “arrived” as a liberated congregation (Abbington, 2001).

According to Dr. Adams, “The Church’s One Foundation,” a White Protestant hymn, also finds its place in the African American worship experience. These hymns are familiar to both White and Black Protestants:

“Holy, Holy, Holy, Lord God Almighty”
“Faith of Our Fathers”
“Rejoice, Ye Pure in Heart”
“Glorious Things of Thee Are Spoken”
“A Mighty Fortress Is Our God”
“Lead On, O King Eternal”
“Once to Every Man and Nation”
“Love Divine, All Loves Excelling”
“O God, Our Help in Ages Past”
“O Worship the King”
“All Hail the Power of Jesus’ Name”
“Where Cross the Crowded Ways of Life”
“O Love That Wilt Not Let Me Go”
“Joyful, Joyful, We Adore Thee”
“I Love Thy Kingdom Lord”
“In Christ There Is No East or West”
“Christ the Lord Is Risen Today”
“Beneath the Cross of Jesus”
“Jesus, I My Cross Have Taken”
“Be Thou My Vision”

(As quoted in Abbington, 2001).

Dr. Adams has further noted that the aforementioned hymns are usually sung by choirs and congregations as they are written with very few embellishments; these hymns do not lend themselves to improvisation. For example, at Bethel Baptist Church, in Tallahassee, Florida, the hymn “Holy, Holy, Holy” from the New National Baptist Hymnal does not lend itself to improvisation because of its harmonic structure. Another
example, “The Church’s One Foundation,” has been used for church anniversaries; the structure of this hymn exudes brilliance when it is performed. When these hymns are sung in the Black worship experience, they display the congregation’s versatility as well as its emancipation from identification solely with White culture.

Gospel Hymns--Traditional Songs

Several hymns used in the African American Baptist church have been categorized as gospel, or the traditional gospel hymn style (Appendix A, p. 77). Many of these hymns are improvised musically, when performed. As with the singing of many of the hymns of Isaac Watts where rhythms were changed, this also occurs in the performing of traditional gospel hymns. For example, in “Yield Not to Temptation,” found in the New National Baptist Hymnal, the writer has observed this compound meter hymn performed in a jazz or swing style. In another example, “Down at the Cross” (or “Glory to His Name”), the same performance practice has been observed by the researcher. This hymn is performed almost like a gospel selection because of the changing of the rhythms. Because of the changing of the meters, this practice has popularized these hymns among the African American Baptist congregation today. Adams has noted that many of these were evangelistic hymns learned from White evangelical missionaries and then “gospelized.” He lists several:

“A New Name in Glory”
“Are You Washed in the Blood?”
“Yield Not to Temptation”
“God Will Take Care of You”
“Blessed Assurance”
“Blessed Quietness”
“Down at the Cross Where My Savior Died”
“Dwelling in Beulah Land”
“Faith Is Victory”
“God Be With You”
“He Lives”
“He Lifted Me”
“Higher Ground”
“In The Garden”
“I Must Tell Jesus”
“Jesus Is All the World to Me”
“Love Lifted Me”
“Lead Me to Calvary”
“One Day”
“My Hope Is Built on Nothing Less”
“Nothing But the Blood of Jesus”
“Pass Me Not Oh Gentle Savior”
“The Old Rugged Cross”
“Saved!”
“Since Jesus Came into My Heart”
“When We All Get to Heaven”
“The Name of Jesus”
“Tis So Sweet to Trust in Jesus”
“We’re Marching to Zion”
“What a Friend We Have in Jesus”
(As quoted in Abbington, 2001).

Adams has noted that these songs are much freer musically and are more emotional and personally theological. In performing these hymns in the African American worship experience, they may be sung with syncopated or “stop time” rhythms and may be interpreted much slower than the composer intended. An example from Adams’ list is “I Must Tell Jesus,” also from The New National Baptist Hymnal. The researcher has heard this hymn sung in a very slow style, almost as if it were performed by a soloist. The slow interpretation evokes an emotional response from the congregation, particularly during the altar call. “Once these hymns have undergone improvisation, they are not always recognizable.” (Adams, as quoted in Abbington, 2001, p. 302)

The African American worshiper has moved from the White evangelical or revivalistic hymn to the African American hymn composed by trained African American
clergymen and laymen. These hymns are not published in White hymnals; therefore, they are unfamiliar to Whites. Rather, these hymns have been published by the National Baptist Publishing Board of the National Baptist Convention, U.S.A., in *The Gospel Pearls*, and in *The African Methodist Episcopal Hymnal*. According to Adams, Black hymn writing flourished in the late nineteenth and early twentieth centuries. Some of these include:

“Some Day”
“’We’ll Understand It Better By and By’”
“Take Your Burden to the Lord and Leave It There”
“Hold to God’s Unchanging Hand”
“I Will Trust in the Lord”
“I Feel Like Going On”
“I’ll Live On”
“My Loved Ones Are Waiting for Me”
“Stand by Me”
“Precious Lord, Take My Hand”
“Lift Him Up”
“Is Thy Heart Right with God?”
“Never Alone”
“What Are They Doing in Heaven Today?”
“Think of His Goodness to You”
“Nothing Between”
“I’m Going Through, Jesus”
“Life is Like a Mountain Railroad”
(As quoted in Abbington, 2001).

**The Influence of Euro-American Gospel Hymnody in the Black Church**

The term “gospel music” became popular during the nineteenth and twentieth centuries in the urban revival camp meetings conducted by two Euro-American evangelists, Dwight L. Moody and Ira D. Sankey, who played a vital role in influencing African Americans with this style of gospel music. In advertising their camp meetings,
they posted signs that read: “Dr. Moody will preach the gospel and Mr. Sankey will sing the gospel!” According to Sankey (1974), “to sing the gospel” was a phrase coined in Sutherland, England, in 1873, yet it was in the American culture where it had the greatest impact. (p. 50)

According to Costen (2004), the first published collection that included gospel music was entitled *Gospel Songs: A Choice Collection of Hymns and Tunes: New and Old for Gospel Meetings, and Sunday Schools*, edited by Phillip P. Bliss and published in 1874. A second collection edited by Ira D. Sankey and Phillip Bliss came the following year. The texts of these songs were simple and to the point. African Americans went to these revivals in mass numbers and participated in the singing of such songs. Many African American musicians, pastors, and congregations are not aware of the extended repertoire of nineteenth century Euro-American gospel hymns, and have in many instances credited these texts as originating in the African Diaspora. Costen reported that a more accurate statement would be that texts and tunes of these hymns have become sacred to African American liturgical traditions. The following list of a few of the gospel hymns composed and authored by Euro-Americans that have become a sacred part of Black hymnody is a reminder of the African American gift for improvising, or contextualizing, and “Blackening” music from other traditions and claiming its liturgical use. The “gospel style” of performance of these hymns in the Black church is uniquely African American (Costen, 2004).

**Some Euro-American Gospel Hymns That Are Sacred to the African-American Tradition**

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweet Hour of Prayer</td>
<td>William Walford 1845</td>
<td>William Bradbury 1861</td>
</tr>
<tr>
<td>Jesus Loves Me</td>
<td>Anna Warner 1860</td>
<td>William Bradbury 1862</td>
</tr>
<tr>
<td>My Hope is Built</td>
<td>Edward Mote 1834</td>
<td>William Bradbury 1863</td>
</tr>
<tr>
<td>Just as I Am</td>
<td>Charlotte Elliott 1835</td>
<td>William Bradbury 1849</td>
</tr>
<tr>
<td>Blessed Assurance</td>
<td>Fanny J. Crosby 1873</td>
<td>Phoebe Knapp 1873</td>
</tr>
</tbody>
</table>
Pass Me Not                                  Fanny J. Crosby 1868             William H. Doane 1870
Jesus Keep Me Near the Cross Fanny J. Crosby 1869             William H. Doane 1869
To God Be The Glory                              Fanny J. Crosby 1878             William H. Doane 1875
Rescue The Perishing                            Fanny J. Crosby 1869             William H. Doane 1870
I Am Thine O Lord                                  Fanny J. Crosby 1875             William H. Doane 1875
Close To Thee                                      Fanny J. Crosby 1874             Silas J. Vail 1874
More Love to Thee, O Christ  Elizabeth Prentiss 1869            William H. Doane 1870
Shall We Gather at the River?      Robert Lowry 1864                     Robert Lowry 1864
Nothing But the Blood of Jesus    Robert Lowry 1876                     Robert Lowry 1876
Come We That Love The Lord              Isaac Watts  1707                     Robert Lowry 1867
Refrain Marching to Zion               Robert Lowry 1867                     Robert Lowry 1867
I Need thee Every Hour                  Annie S. Hawkes 1872             Robert Lowry 1873
All To Jesus I Surrender  Judson Deventer 1896             W. S.Weeden 1896

(As quoted in Costen, 2004).

### African American Gospel Music

Another genre of hymnody that has enjoyed popularity in the African American church is gospel music. Oliver (1986) has defined gospel song as a type of religious folk or popular music with its origin inextricably bound up with the development of fundamentalist religion within rural southern communities in America after the Civil War. Gospel songs bring a message of “good news,” and according to some preachers, this genre of music states the “gospel truth… If the message of spirituals is endurance of the trials of this life with the reward of life after death that of gospel songs is more immediate. Though the themes are often similar many gospel songs are little more than spirituals with a modern beat.” (pp. 189-190)
Costen (2004) has reported that African American gospel music, also labeled as “Black Gospel music,” has Black liturgical roots. Like the spirituals and other genres of Black songs, its roots are in the nurturing soil and soul of Africa, and in the clandestine religious environment of Africans enslaved in America.

Lois Blackwell (1978) also supported this position: “The heritage of Black gospel music can clearly be traced back to the dense forests and jungles of Africa and the lush tropical Caribbean Islands. A people enslaved, freed, and then oppressed have produced, over the years, music which has reflected their desperation and fear as well as their determination to overcome persecution.” (p. 98)

One of the first innovators of Black gospel music was Charles Albert Tindley (1851-1933). According to Oliver (1986), at the turn of the twentieth century Tindley’s first compositions emerged. Tindley, a Black Methodist preacher from Maryland, gained experience at rural camp meetings in the 1870’s and established the East Calvary Methodist Episcopal Church in Philadelphia. His church choir occasionally gave concerts that included some of his earlier compositions. Some of his gospel songs are still standards today in the African American church, including “I’ll Overcome Some Day” (1901), “What are They Doing in Heaven Today?” (1905), and “Stand By Me” (1905); probably his most popular was “Leave It There,” also known as “Take Your Burdens to The Lord,” which was recorded many times.

Bernice Johnson Reagan (1992) has reported that Tindley was also considered the pioneering force in the development of compositions published in the genre of African American gospel songs; these formed the foundation upon which gospel music was established. Lucie E. Campbell, one of the editors of The Gospel Pearls, also served as a liaison with the early composers of Black gospel music.

**Origins of Black Gospel Music**

Costen (2004) reported that this twentieth century genre of music was initially spawned by creative African Americans who sought and found ways to express the good news because of, and in spite of, the bad times they experienced. The lyrics of gospel music were composed by authors who were most often poor people living in poverty that knew and understood how it felt to wake up with a sound mind and with the blood running warm in their veins. After slavery ended, gospel music emerged within the
environments where spirituals and blues thrived. These surroundings brought about new musical sounds and religious expressions. Costen further reported that Black gospel music as a genre (song form) and a style of performance embodied the soulful expressions of the history of Black people in and out of bondage and looking with joy to the future.

Gospel music began as a sacred, freely expressed perception of the good news of the salvation power of Jesus Christ as experienced or envisioned initially by an individual, but offered as a shared experience for a people of faith and for potential believers. As a style of performance, gospel music reflected a sense of improvisatory freedom of expression that ranged from simple and slow harmonic rhythms to complex harmonic tensions and complexities in the musical language of the blues—in other words, with a high-powered spiritual force and rapid changes in rhythms and heightened intensity in its presentation.

Before gospel music became recognized as a genre of music derived from the storefronts of the African American Pentecostal churches, it became a driving force in the commercial industry; it reached out with other sounds of the urban African American community. The first of these new sounds was labeled as blues, a genre that emerged from the freed slaves who expressed from a worldly perspective their insecurity, misery, and desire for stability. As their predecessors had done with the spirituals, the creators of the blues put their fingers on the pulse of their worldly condition and talked it over with themselves and others rather than denouncing it (Maultsby, 1992).

The African roots of jubilee, field hollers, moans, groans, spirituals, blues, jazz, and ragtime found a home in the late nineteenth century and early twentieth century Holiness, Pentecostal, and Sanctified movements of African American churches. Although rooted in the African American spiritual tradition and expression, gospel music differed in that authors and composers could be identified (Costen, 2004).

The performance style of Black gospel music varies. Costen (2004) noted that it is a style, a manner of musical expression, that frees the vocalists and instrumentalists to express feelings and emotions without being confined to the options of its listeners. “Any genre of music can be recast or improvised in this manner--any song, hymn, anthem, aria, oratorio, cantata, or instrumental work. A ‘gospelized’ song might be
expressed slowly and soulfully with deep meaning, or joyfully with great vibrancy.” (p. 79)

The musical structures and style of gospel music represent early African American liturgical singing, which is truly “the work of the people.” The call-and-response structure is also present, as well as the reconfiguration of existing melodies and harmonies, with all, or a majority of, the worshipers participating fully.

Historically, gospel music’s origins and performance aspects are linked to a hymn or spiritual, or a song that can be composed as it is sung. Pearl Williams Jones (1976), a well-known gospel artist, has stated her position on performing gospel music:

The performing process is so intuitive as to be almost unteachable. The greatest gospel artists are usually those who were born nearest the source of the tradition. There are two basic sources from which gospel singing has derived its aesthetic ideals: the free style collective improvisations of the African American church congregation and the rhetorical solo style of the gospel preacher. Inherent in this also is the concept of African American folk rhetoric, folk expression, bodily movement, charismatic energy, cadence, tonal range and timbre. (pp. 115-116)

Gospel Styles from 1920-1940

The performance styles of gospel music have changed over the years. Costen (2004) has depicted the following stylistic forms of gospel music from the 1920’s to the 1940’s as follows:

1. The earliest texts are often subjective and filled with hope, thanksgiving, and lamentation, with acknowledgement of the blessings received or promised; some texts speak objectively of the true God, with a strong focus on Jesus, the second person of the Trinity.
2. The improvised manner of the style of delivery is as important as what is sung. Melodies are freely improvised at the will of singers, often spoken vocal interjections and chanted testimonies.
3. Melodies often utilize flatted thirds and sevenths, demonstrating a close affinity with the blues.
4. Marked syncopation is common, as well as highly improvised, instrumental accompaniment that serves as a driving force in its production and as an integral part of the performance.
5. Songs are basically strophic in form, tending to be sixteen and thirty-two measures in length.
6. Certain techniques, such as arpeggios, passing tones, runs, chromatics, and glissandi, are used to “fill in” measures of rests. (p. 85)
Horace Boyer (1995), a respected scholar in the area of African American music, gospel pianist, and Professor Emeritus of Music at the University of Massachusetts at Amherst, reported:

A gospel piano style had been developed based on the “rhythm section” concept in which the middle of the piano is used to support the singers by doubling the vocal line in harmony; the left bottom portion of the keyboard serves as the bass fiddle and the right upper portion of the keyboard acts as a solo trumpet or flute, countermelodies and “fill” materials at rhythmic breaks. (p. 50)

The Dorsey Era 1930-1945

According to Southern (1983), the evolution of gospel music, from 1930-1945, was labeled the “Dorsey Era,” because Thomas Andrew Dorsey (1899-1993) had contributed volumes of music to the African American church. The acknowledged “father” of the early gospel song movement, Dorsey popularized the term “gospel,” having credited his own recordings as “Thomas A. Dorsey and the Gospel Singers” and a couple with his blues companion Tampa Red (guitar) as “The Gospel Meeting Singers.” (Oliver, 1986) One of the most prolific composer/publishers of the movement, he published the first of more than 400 gospel songs, “If You See My Savior,” in 1928.

Born in Villa Rica, Georgia, Dorsey became known as “Georgia Tom” during his days as a blues singer and pianist. Anthony Heilbut (1971) noted that Dorsey was a child prodigy who had mastered several instruments. While in his teen years, he began playing blues and ragtime and became the accompanist for the famed blues singer Ma Rainey. One of his best-known works, “Take My Hand, Precious Lord,” was composed after the death of his wife Nettie, who died in childbirth with his only son. Dorsey wanted to change the title to “Blessed Lord, Take My Hand,” but his friend and colleague Theodore Frye insisted, “No, call him precious Lord.” (Heilbut, p. 66) This gospel hymn is still a standard in Protestant hymnody of both Black and White Americans.

Dorsey gained further exposure of this new genre by enlisting the assistance of his singer/business partner Sallie Martin, and the following popular gospel singers: Mahalia Jackson, Willie Mae Ford Smith, and Clara Ward. These singers accompanied Dorsey, traveling around the country to introduce churches to this new genre of music. Most of
Dorsey’s music was accepted in the Holiness, Sanctified, and Pentecostal churches. This was not the case, however, in the more traditional Methodist and Baptist congregations. The reason for their rejection of this type of music was Dorsey’s use of blues overtones. After several years, however, this music gained popularity and acceptance (Harris, 1992).

Thomas Dorsey gave birth to a sacred based on secular blues. The structure of this new genre consisted of syncopated notes; but instead of themes of defiance in the face of despair—the theme most commonly associated with the blues—this new music told stories of hope and affirmation. Dorsey described his music as the “good news,” but it met much resistance from pastors who labeled it as the “devil’s music.”

It was in 1930 that gospel music was endorsed by the National Baptist Convention. In 1932, Dorsey established his own publishing house for the purpose of distributing and selling the music of African American composers. Out of the Dorsey Era came some 1,000 songs including “Precious Lord,” “When I’ve Done The Best I Can,” and “There Will Be Peace in The Valley.” “Gospel music was born with Thomas A. Dorsey as its chief architect in the music of the Great Depression that details clearly and poetically what the religious mood of Black America was all about.” (Tee Walker, 1979, p. 128)

**Gospel Music from 1940-1969**

By the middle of the 1930’s Black gospel music was well established in many African American denominations. One type of performing group that enjoyed popularity in both church and concert settings was the male *a capella* quartet. Gospel choirs were also established as early as the 1930’s in the African American Pentecostal and Baptist congregations as well as some African American Methodist churches. By the 1940’s a new African American music had emerged with its slow, soulful, and deeply religious delivery (Costen, 2004).

The harmonies of the music of this era mirrored those of spirituals, hymns, and blues combined with personal testimonies, verbalized in a “down home” or African expressive manner. These characteristics led to what was called “The Golden Era of
Gospel Music,” an era defined by the various vocal timbres and styles used by gospel singers which have continued into the twenty-first century: high shrill soprano or tenor voices, low articulate, low hoarse and strained voice in all vocal ranges. During this Golden Era, gospel music was so popular that it heaped financial rewards beyond the imaginations of its pioneers (Costen, 2004).

In 1950, an historical landmark occurred when an all-gospel concert was held in New York’s Carnegie Hall with Mahalia Jackson as the headliner. “Two observations about this big event can be considered antithetical to African American understanding. First, a distinction was made between gospel music and religious music, which might have been intentional. Second, the ‘star attraction’ in Black religious settings is not a human person, but the Almighty God in Jesus the Christ.”(Costen, p. 89, 2004)

During this time, gospel singers were appearing on such television shows as The Ed Sullivan Show. In 1957 The Clara Ward Singers appeared at the Newport Jazz Festival. This particular engagement thrust the Ward Singers into the entertainment industry at a new level. Gospel music was also heard over the airwaves as stations began featuring what was called “The Gospel Hour.” Gospel sales increased, but the African American artists never received their proper share of the profits from records that were sold (Boyer, 1995).

Costen (2004) also noted that this was the era of the Civil Rights movement, when African Americans were seeking equality for their race. The movement reclaimed the Negro spiritual for the Civil Rights “freedom songs.” Among these freedom songs were the music and text of a hymn by Charles A. Tindley, whose gospel hymns had influenced the gospel songs of Thomas Dorsey. Tindley’s “I’ll Overcome Some Day” became “We Shall Overcome.”

During the era of the Golden Age of Gospel, Bessie Griffin is credited with being the first gospel singer to appear in a cabaret, and was the lead singer in the first gospel musical in history, Portraits in Bronze. Black Nativity followed in 1961 and became the first gospel musical on tour in both Europe and America. By 1963, gospel music had its own weekly television show, T.V. Gospel Time. In 1969, James Cleveland organized “The Gospel Music Workshop of America.” Like Thomas Dorsey’s this convention
brought together thousands of gospel singers and composers whose main interest was gospel music (Costen, 2004).

Reading music was not a prerequisite for singing or composing gospel music. The only requirement a person needed was to be able to hear the music and feel the rhythms. A vast number of students enrolled in American colleges and universities began organizing gospel choirs on their campuses. By 1975 the age of technology was booming. Church musicians began using more improvisational techniques with gospel music. This period saw the popularity of the Hammond organ, the preferred keyboard instrument for accompaniment in gospel performances. This particular period also saw the fusion of gospel and jazz in the African American churches (Costen, 2004).

Contemporary Gospel Music

According to Peditro Maynard-Reid’s (2000) study, the contemporary gospel period began around 1970, when a generation of gospel artists moved from church sanctuaries to worship in concert halls with various electronic instruments along with brass and strings. This evolutionary period in African American music included such artists as Walter Hawkins, Edwin Hawkins, Tremaine Hawkins, Andrae Crouch, and such clergy as James Cleveland, Al Green and evangelist Shirley Caesar. One song in particular, an arrangement by Edwin Hawkins of Phillip Doddrige’s (1702-1751) hymn, “O Happy Day” helped launch this new contemporary gospel era. Recorded by the Edwin Hawkins Singers in 1969, and with record sales of over two million, the song served as a springboard from which African American choirs enhanced their sound and appearance (Costen, 2004).

Reid’s study further suggested that the link between Pentecostalism and gospel needs to be mentioned because gospel music was an important entity in the development of Pentecostalism. The praise song as used by African American Pentecostals has many of the characteristics of African-derived music: a tremendous amount of improvisation and simple structure. As mentioned earlier in this chapter, each time a song is performed, it is sung differently. “Black Pentecostals sing their praise songs in a way similar to the way jazz musicians play their instruments. Just as a jazz musician has an inventory of
jazz riffs and chord progressions to call upon, the Pentecostal praise leaders have an inventory of familiar calls at their disposal for leading the singing of ‘praise songs.’” (Michael G. Hayes, 1994 as cited in Reid, 2000, p. 84) The researcher has observed these same performance practices in many Black Baptist churches that use a “Praise Team” in their worship services.

Spencer (1994) noted that the newest form of gospel music to emerge is Christian hip-hop; it began around 1989, and like contemporary gospel music started in the concert halls rather than the sacred walls of the church. This particular style of music has infiltrated its way into the Black churches, since the youth find the idioms and sounds more appealing. Among the Christian hip-hop artists popular with today’s youth are DC Talk, PID (Preachers in Disguise), Witness, D-Boy Rodriguez, ETW (End Time Warriors), SFC (Soldiers for Christ), Helen Baylor, Michael Peace, and Fresh Fish.

According to Reid, gospel music has been heavily criticized by both Whites and Blacks. His study revealed that many view gospel music as entertainment, and that it is utilized by opportunists. This genre of music has roots in African American secular musical idioms and form, and the African worldview refuses to make a dichotomy between the sacred and the secular. Additionally, his position is that both White and Black gospel music grew out of a people’s history and culture (Reid, 2000).
CHAPTER 3
A COMPARATIVE ANALYSIS OF HYMNS IN TWO IMPORTANT BLACK BAPTIST HYMNALS

The survey used in this study has shown that the two most popular hymnals used in the worship services of Florida’s Black Baptist congregations are The New National Baptist Hymnal published in 1977, and the African American Heritage Hymnal published in 2001. Hereafter, references to these two books will be abbreviated as NNBH and AAHH, respectively. This chapter conducts from an interdisciplinary approach a comparative analysis of four types of hymns found in these two books: Euro-American, Traditional Gospel, Spirituals, and Contemporary Gospel. Because a primary goal of the AAHH was to notate the performance practice in the body of the hymns, four hymns were chosen which appear in both books, and differences of appearance will be noted in the analysis. Those four hymns are Isaac Watts: “O God Our Help in Ages Past;” Charles Wesley: “O for a Thousand Tongues to Sing;” Lucie Campbell: “Touch Me, Lord Jesus;” and the Spiritual: “Standin’ in the Need of Prayer.” Richard Smallwood: “Total Praise,” a contemporary Gospel hymn, appears only in the AAHH.

“O God, Our Help in Ages Past”

Analysis of the Text


The hymn initially consisted of nine stanzas, but in the two hymn books under consideration stanzas 1, 2, 3, 7 and 9 are used. Today it is considered one of the finest texts in English hymn literature and is thought to be Watt’s best hymn paraphrase (Glover, 1994).

Watts’s stanza 1 reads: “O God, Our help in ages past, Our hope for years to come, Our shelter from the stormy blast, And our eternal home!” Verse 1 of Psalm 90 emphasizes God’s power: “Lord,” Thou has been our dwelling place in all generations.” In Watt’s paraphrase, “Lord” becomes “O God;” “Thou has been our dwelling place”
becomes “Our eternal home;” and “in all generations” becomes “in ages past.” He then expands the idea by adding, “Our shelter from the stormy blast.”

Stanza 2 reads: “Under the shadow of Thy throne, Still may we dwell secure; Sufficient is Thine arm alone, And our defense is sure.” There appears to be no corresponding verse in Psalm 90 to this stanza. Here Watts has expanded the theme of God’s protection in his own words, with possible references to words and phrases in other Psalms.

Stanza 3 emphasizes God’s protection and reads: “Before the hills in order stood Or earth received her frame, From everlasting Thou art God, To endless years the same.” Verse 2 of Psalm 90 emphasizes God’s protection: “Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God.” In Watts’ paraphrase “Before the mountains” becomes “Before the hills;” and “formed the earth and the world” becomes “earth received her frame.” Watts expands again the idea of “To endless years the same.”

Stanza 4 emphasizes eternal life and reads: “Time, like an ever rolling stream, Bears all its sons away; They fly, forgotten, as a dream Dies at the op’ning day.” Verse 5 of Psalm 90 reads: “Thou carriest them away as with a flood; they are as a sleep; in the morning they are like grass which groweth up.” The writer found it interesting that Watts did not align the verses from Psalm 90 numerically in his paraphrase; this is evident in stanzas 3 and 4.

The final stanza reads: “O God, our help in ages past, Our hope for years to come, Be thou our guide while life shall last, And our eternal home.” This is almost a direct repetition of verse 1; the third phrase becomes “Be Thou our guide while life shall last.”

According to Raymond F. Glover (1994), John Wesley (1703-1791), Charles’ older brother, altered the opening of this hymn from “Our God, our help” to “O God, our help,” and printed the complete text in his Collection of Psalms and Hymns (London, 1738). An arrangement that included seven stanzas, with 4 and 8 having been omitted, was included in A Collection of Hymns for the People Called Methodists (London, 1780) and has been retained in all subsequent editions of that collection.
Analysis of the Music

The tune to which this hymn is set is called *St. Anne*. Glover states that “the authorship of this famous tune has long been disputed for years. Although it cannot be established with absolute certainty, there is now little room for doubt that it was composed by Dr. William Croft, organist of the Chapel Royal and Westminster Abbey and the leading composer of Queen Anne’s reign.” (Vol.3 B, p. 1255)

The original (1708) version was for two voices only; Croft however did set it to four parts. It was the pairing of Watt’s text with Croft’s tune, early in the nineteenth century that created the popularity and wide recognition of this hymn.

The melody of this hymn moves in disjunct motion and is mostly diatonic (most of the notes are in the established key); however, there is some chromaticism (notes that are not part of the key); there is an F# in the second phrase, where the melody modulates to the dominant key. The highest note in the melodic line is d" which is reached twice – once in the third phrase and again in the final phrase (pitch designation according to The *Harvard Dictionary*, 1986). The lowest note is e’, giving a melodic range of a minor 7th. This is a comfortable range for the average singer in the pew.

The form of the tune is four through-composed (no repetitions) phrases (abcd). The text, with syllabic setting, is in common meter: 8.6.8.6. (the hymnal indication of the number of syllables in each stanza of the hymn). For example: line 1: O (1) God (2) Our (3) help (4) in (5) a (6) ges (7) past (8); line 2: Our (1) hope (2) for (3) years (4) to (5) come (6); line 3: Our (1) shel (2) ter (3) from (4) the (5) storm (6) y (7) blast (8) line 4: and (1) our (2) e (3) ter (4) nal (5) home (6).

The time signature of this hymn is 4/4, and each phrase begins with an anacrusis (pickup beat). Each phrase uses only quarter note motion to the cadence which arrives on a dotted half. This style was typical of 17th and 18th century hymns, which maintained fast harmonic rhythm (a chord change on each beat).

The presentation of the hymn is identical in both hymnals with one exception: in the older *NNBH* there is a fermata (pause) in measures 2 and 6. This may represent an older style of printing and singing hymns of this type (Appendix G, p.115). But in the experience of the writer, these fermatas are not observed in current practice (See appendix as appears in the *(AAHH*, p.116).
“O for A Thousand Tongues to Sing”

Analysis of the Text

Charles Wesley (1707-1788) stands out as one of the greatest and most prolific writers of English hymnody. He was Born in Epworth, Lincolnshire, England and educated at Westminster School of Christ Church, Oxford. Ordained in 1735, Charles and his older brother John became itinerant ministers and collaborated on hymn writing for many years (Glover, Vol. 2, 1994).

Apparently written on May 21, 1739, on the first anniversary of his evangelical conversion, the first line may have recalled Peter Bohler’s remark to Wesley a year earlier: “Had I a thousand tongues, I would praise Him (Christ) with them all.” (Glover, Vol. 3 B, p. 493) Glover states, “‘O for a thousand tongues to sing’ by Charles Wesley, opened his brother John Wesley’s definitive A Collection of Hymns for the Use of the People called Methodists (London, 1780) and has continued, with one exception (1935) as the opening hymn of every official American hymnal in the Methodist Episcopal tradition since that time.” (Vol. 3 B, p. 493)

Like Watts, Charles Wesley used a poetic approach to the texts of his hymns by paraphrasing from the Bible. However, it appears that Wesley did not paraphrase from only one text at a time, as evident in “O for a thousand tongues to sing.” The first stanza of this timeless English hymn praises God for his grace: “O for a thousand tongues to sing my great Redeemer’s praise, the glories of my God and King, The triumphs of his grace.” Wesley may have paraphrased this stanza from Psalm 35:28: “And my tongue shall speak of thy righteousness and of thy praise all the day long.”

The second stanza praises Christ for being God: “My Gracious master and My God, assist me to proclaim, to spread to all the earth abroad the honors of Thy name.” Wesley may have paraphrased this stanza from John 20:28: “And Thomas answered and said unto him, My Lord, and My God,” since Jesus Christ is identified here as Master or Lord, and Mark 16:15: “And he said unto them, Go ye into all the world, and preach the gospel to every creature,” as the hymn stanza states: “to spread to all the earth abroad the honors of his name.”

Stanza 3 of the hymn also praises Christ for being God, “Jesus, the name that charms our fears, that bids our sorrows cease, ’tis music in the sinner’s ears, ’tis life and
health and peace.” Wesley may have paraphrased this stanza from Matthew 1:21: “And she shall bring forth a son, and thou shalt call his name Jesus: for he shall save his people from their sins.” It is music in the sinner’s ears because the Christian’s belief is that salvation is in no other name. In regards to salvation, the author may have used Acts 4:12: “Neither is there salvation in any other; for there is none other name under heaven given men, whereby we must be saved.” In addition, Wesley may have paraphrased Colossians 3:15-17:

And let the peace of God rule in your hearts to which also ye are called in one body; and be ye thankful; Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord; And whatsoever ye do in word or deed, do all in the name of the Lord Jesus, giving thanks to God and the Father by him.

Stanza 4 praises God for his blood, “He breaks the power of cancelled sin; he sets the prisoner free. His blood can make the foulest clean; his blood avails for me.” It is noteworthy that the original was “reigning sin.” The writer believes that Wesley may have changed the original text because of his belief in total depravity; that all have sinned and God breaks the power through remission; Matthew 26:28: “For this is my blood of the New Testament, which is shed for many for the remission of sins.” While paraphrasing this stanza, Wesley may have taken the position that prisoners who sin are set free when they are obedient to God’s doctrine; Romans: 6:17-18: “But God be thanked, that ye were servants of sin, but ye have obeyed from the heart that form of doctrine which was delivered you; Being then made free from sin, ye became the servants of righteousness.”

In stanza 5, the hymn praises God for life; “He speaks, and listening to his voice, new life the dead receive, the mournful, broken hearts, the humbler poor believe.” Christians believe that God speaks through his word which he gave through the inspiration of apostles and prophets. Wesley may have used this biblical reference in paraphrasing stanza 5 from Ephesians 3:3-5: “How that by revelation he made known unto me the mystery; as I wrote afore in few words; Whereby, when ye read, ye may understand my knowledge in the mystery of Christ; Which in other ages was not made known unto the sons of men, as it is now revealed unto his holy apostles and prophets by the Spirit.” Other verses Wesley may have paraphrased for this stanza are found in
John 5:25: “Verily, verily, I say unto you, the hour is coming, and now is when the dead shall hear the voice of the Son of God: and they that hear shall live;” and Luke 4:18: “The Spirit of the Lord is upon me, because he hath anointed me to preach the gospel to the poor; he hath sent me to heal the broken hearted, to preach deliverance to the captives, and recovering of sight to the blind, to set at liberty them that are bruised.”

The final stanza praises God for his healing: “Hear him, ye deaf; His praise, ye dumb, your loosened tongues employ. Ye, blind, behold your savior come; and leap, ye lame for joy.” Christians believe that God makes it possible for ears once deaf to his message to hear. The writer believes that Wesley was inspired by Matthew 13:14-16: “And in them is fulfilled the prophecy of Esaias, which saith, By hearing Ye shall hear, and shall not understand; and seeing ye shall see, and not perceive; For this peoples’ hearts is waxed gross, and their ears are dull of hearing, and their eyes they have been closed; lest at any time they should see with their eyes and hear with their ears, and should understand with their heart, and should be converted and I should heal them; But blessed are your eyes, for they see; and your ears, for they hear.”

(http://www.homeschoolblogger.com/hymnstudies/595841)

In the NNBH, there are six verses of this hymn (Appendix G, p. 117). However, in the AAHH there are seven verses with an asterisk which denotes that verse 6 may be omitted (Appendix G, p 118). Although Euro-American hymns appear in both of the aforementioned hymnals, there are more listed in the NNBH than in the AAHH. This is due to the fact that the AAHH was published for use in Black congregations and would therefore contain more Afro-centric music than a hymnal that was patterned for White Protestant congregations. However the data shows that because there are those Black congregations who still sing hymns of Euro-American origin, hymnal publishers were astute to provide a more comprehensive resource such as the AAHH.
Analysis of the Music

The music of this great Christian hymn was composed by Carl Glaser (1784-1824). Born in Weissenfels, Germany, Glaser was a chorister at St. Thomas’ Church, Leipzig, and studied violin at the St. Thomas School with his father. He wrote the tune in 1828. In the *Sabbath Hymn and Tune Book* (New York, 1859), Lowell Mason ascribed the tune to C. G. Glaser, named the tune *Azmon* and by 1845 had altered the tune to its present triple-meter form. Mason often derived the titles of his tunes from the Bible: Azmon is a place mentioned in Numbers, Chapter 34 and Joshua, Chapter 15 (Glover, 1994).

The melody of the hymn is essentially stepwise in the first half and more disjunct in the second half. All of the notes are diatonic (all of the notes are in the established key). The range of the tune is one octave, a comfortable span for average singers. In the (older) *NNBH* the key is A-flat; in the *AAHH* it is set in G, a half step lower. The writer has observed that more recent hymnals present hymns in lower keys for the comfort of average singers.

The form of the tune is four through-composed phrases (a, b, c, d). As with “O God, Our Help,” the text is in common meter (8.6.8.6.), and is set syllabically. The time signature is 3/2; each phrase begins with an anacrusis (pickup beat). Unlike 17th and 18th century hymns, the harmonic rhythm of this 19th century hymn is slower. For example, in the first four measures, the harmonic rhythm averages nearly one chord change per beat; but in the last four measures there are only five chord changes in twelve beats. Indeed, in measures five and six there is only chord in each measure. These two measures are more typical of later 19th century hymns known for their static harmony.

Traditional Gospel Music in Black Hymnals

Early Traditional gospel music has been identified with the following composers: Charles Albert Tindley, Thomas Andrew Dorsey, and Lucie Eddie Campbell. Both hymnals contain compositions by all of these writers. The researcher chose to analyze Lucie Campbell’s “Touch Me, Lord Jesus,” because of significant musical differences between the two hymnals.
“Touch Me, Lord Jesus”

Analysis of the Text

According to Lynda Wynn, Lucie E. Campbell (1885-1963), was a teacher, civil rights activist, composer and Music Director for the National Baptist Convention for 47 years. Campbell published her first song, “Something Within” in 1919. She also is credited with composing approximately over 100 songs. Campbell’s “Touch Me Lord Jesus” was published in 1941. This gospel hymn sold in mass volumes and has been compared in popularity to Thomas Dorsey’s “Precious Lord” (Wynn, 2008).

In the NNBH, stanza 1 of this gospel hymn begins: “Touch me, Lord Jesus, With Thy hand of mercy, Make each throbbing heart-beat Feel Thy pow’r divine. Take my will forever, I will doubt thee never, Cleanse me, dear Savior, Make me wholly Thine.” Because many hymns are poems that have been biblically based, Campbell may have been inspired by Matthew 8:15: “And he touched her hand, and the fever left her; and she arose, and ministered unto them.”

Stanza 2 reads: “Mold me, dear master; As I bow before thee, Prostrate and helpless, Make my heart Thy throne. Purge my dross with hyssop; Burn me with Thy fire; Lord, make and use me; Ever all Thine own.

Stanza 3 reads: “Feed me, dear Jesus, from thy holy table, Rain bread from heaven, let my cup o’er flow. Naked, sick and hungry; Poor and weak and lonely, Feed me Lord Jesus Till I want no more.”

The final stanza reads: “Guide me, Jehovah, Thro’ this vale of sorrow, I am safe for ever, Trusting in Thy love, Bear me thro’ the current; O’er the chilly Jordan, Lead me, dear Master To my home above.” The writer could not find any corresponding biblical references to stanzas 2, 3, and 4 which might indicate that these stanzas may have been written from the composer’s personal experiences as these songs tend to be more free and personal testimonies of the authors.

The researcher has noted that there are two contrasting elements in the text of the newer version. In the AAHH, stanza 1 reads: “Touch, touch me, Lord Jesus, With Thy hand of mercy, Make each throbbing heartbeat Feel Thy pow’r divine, O, take my will forever, I will doubt Thee never, O Lord, please cleanse me, my dear Savior, Make me wholly Thine.”
Stanza 2 reads: “Mold, mold me dear Savior, As I bow before Thee, Prostrate, prostrate and helpless, Make my heart Thy throne. O purge my dross with hyssop; Burn me with Thy fire; O Lord, please make, make me and use me; Ever all Thine own.”

Stanza 3 reads: “Feed, feed me, dear Jesus, From Thy holy table, Rain, rain bread from heaven, Let my cup o’er-flow. O naked, sick and hungry; Poor and weak and lonely, O Lord, please feed feed me, Lord Jesus Till I want no more.”

The fourth stanza reads: “Guide, guide me Jehovah, Thro’ this vale of sorrow, I am safe forever, trusting in Thy love. O bear me thro the current; o’er the chilly Jordon, O Lord, please lead me, my dear Savior To my home above.” In the newer version, the first syllable is repeated at the beginning of each stanza. In the second half of the song, the additional syllable “O” is sung before each line. The writer has observed this gospel hymn performed with the above text throughout Florida and the United States.

Analysis of the Music

In both hymnals, the melody of this gospel hymn is written in the key of G major, with a range from d' to e". In the NNBH, the appearance is similar to a Euro-American hymn. In the AAHH, the music appears in four part harmony, but between the sung phrases accompanimental “fill-ins” are provided by the arranger Evelyn Simpson-Curenton (b. 1953). Although the tune is presented in four part harmony, implying congregational singing, in the experience of the writer this hymn is commonly performed as a solo with accompaniment.

The melody provided by Lucie Campbell in the NNBH is diatonic but for one note: the e-flat in the first measure (Appendix G, p.119). In Simpson-Curenton’s arrangement (AAHH) the shape of Campbell’s melodic phrases is maintained, but expanded with added notes and chromatic inflections; the hymn has been “gospelized.” A good example of this practice can be seen in meas. 6 (AAHH, Appendix G, p.120), where the melodic drop of a minor third produces a “blues” effect. This common practice allows for further improvisation not indicated by the hymnal version, as witnessed by the writer in several Black Baptist congregations. Although the original version of this gospel hymn appears as written by Campbell in the NNBH, it is Curenton’s arrangement in the AAHH that captures the true ethnic style as commonly performed in the Black church.
She has formally notated “liberties” commonly executed by most performers since the introduction of the original hymn.

In the *NNBH*, the time signature is 4/4; the harmonic rhythm is slow, generally one chord per measure. The static harmony is given interest by chromatic inflections of the same chords, and by the melody, which provides nonharmonic tones. In the *AAHH*, the time signature is 6/8, a compound meter commonly used in the African American church to “gospelize” a hymn. The harmonic rhythm of the sung phrases is basically the same as in Campbell’s original, but in Curenton’s “gospelized” version, the “fill-ins” in the accompaniment provide a quicker harmonic rhythm as well as frequent chromatic diversions.

The form of this gospel hymn as it appears in the *NNBH* is eight phrases with a somewhat irregular meter (some verses have an extra syllable in the phrase) and the two halves are not symmetrical. However in the *AAHH*, the musical setting creates two symmetrical halves represented by the meter 6.6.5.D. (See the discussion of the text alterations above.)

**Spirituals in Black Hymnals**

Spirituals have always had a historical connection with the African American church. There are spirituals that are considered “traditional,” meaning that they have been passed down from one generation to the next, having no known author. There are also spirituals that have been composed and/or arranged by Black composers and have made their way into concert halls as well as hymn books. “Standin’ in the Need of Prayer” is typical of the traditional type found in both hymnals.
“Standin’ in the Need of Prayer”

Analysis of the Text

The text of this Negro spiritual is written in a call and response style. This means the leader sings a line, and the chorus answers with a response repeated throughout the song. In both hymnals, the text appears as follows: Stanza 1: “Not my brother, not my sister, but it’s me, O Lord, Standin’ in the need of prayer; Not my brother, not my sister, but it’s me, O Lord, Standin’ in the need of prayer.” The refrain begins with the leader singing “it’s me, and the chorus answers “it’s me,” O Lord, Standin’ in the need of Prayer.”

Stanza 2: “Not the preacher, not the deacon, but it’s me, O Lord, Standin’ in the need of prayer; Not the preacher, not the deacon, but it’s me, O Lord, Standin’ in the need of prayer.” Stanza 3: “Not my Father, not my mother, but it’s me, O Lord, Standin’ in the need of prayer; Not my Father, not my mother, but it’s me, O Lord, Standin’ in the need of prayer.” Stanza 4: “Not the stranger, not my neighbor, but its me, O Lord, Standin’ in the need of prayer; Not the stranger, not my neighbor, but it’s me, O Lord, Standin’ in the need of prayer.” This style of singing dates back to slavery and even beyond to African origins. Although both hymnals designate the same verses, it is common practice for congregants to improvise others as they are led. This characteristic speaks to “oral tradition,” in which music is passed down from one generation to the other by word of mouth.

Analysis of the Music

In both books this call and response spiritual alternates between two performing forces. In the NNBH, the “call” is placed in the soprano part; the “response” is in four parts. This alternation continues through the verses as well as the chorus. In the AAHH, the setting is very similar, except that the “call” is doubled in the tenor voice an octave lower (Appendix G, pp. 122-124)

The simplistic melody consists of four pitches: b, a#, a-natural, and g; this is the melodic range of the entire spiritual. It sounds as if it could have been easily improvised by a slave in the field, with a simple harmonic response improvised by fellow workers. Stated in G major in both books, the melody seems to consist of a series of reiterations of
a single note, b-natural, ornamented with its lower neighbor a#, and descending to the tonic note, g.

In the two hymnals, the time signature is 4/4; the rhythmic motion in both the call and response is essentially by eighth notes. The harmonic rhythm of the response and the chorus is slow: one chord change per measure. In fact, the chorus incorporates both sections of the response.

Slight differences appear between the two books in the chorus section (meas. 9-16). In meas. 10, NNBH, the harmonic progression reads: I 6/4 – V7 -- I; in the AAHH: I – V7 – I. In this version V/I acts as a passing chord, giving the perception of an entire measure of tonic.

In meas. 11 and 15, AAHH, syncopation (accent occurring on an unaccented beat or part of a beat) is added on the last half of the fourth beat. In the NNBH, the rhythm is straight.

In meas. 14, NNBH, the harmonic progression reads: I 6/4—V7 – I; in the AAHH: I—V7—VI7. This deceptive cadence (one in which the dominant is followed by a harmony other than the tonic, most often VI) is the biggest difference, harmonically, between the two versions. All these differences, though subtle, exemplify the goal of the AAHH-- to notate how these hymns are actually performed today.

In both books, the form is in two parts: the call and response (part one) and the chorus (part two). Each part contains four phrases: part one: a, b, a c; and part two d, b, d, c. There are internal repetitions in each half; these add to the overall simplicity of the spiritual. The AAAH lists the meter of the spiritual as “13.7.13.7. with refrain.”

Contemporary Gospel Music in Black Hymnals

According to Pedrito Maynard-Reid’s (2000) study, contemporary gospel music began around 1970 when gospel artists moved from the church to the secular halls of entertainment. Curiously perhaps, the NNBH, released in 1977, contained no songs or hymns that would be defined as contemporary gospel music. However, in 2001, the AAHH included those contemporary songs that had become popular in African American
churches, e.g., “Order My Steps,” “The Reason Why We Sing,” “Center of My Joy,” and “Total Praise.”

“Total Praise”

Analysis of the Text

Among the popular contemporary songs included in this hymnal is Richard Smallwood’s “Total Praise.” Smallwood is a trained musician with a degree in music from Howard University. He wrote this piece in 1996; the arrangement was done by Stephen Key, a member of the editorial committee of the AAHH, and former director of the University of Maryland Baltimore County Gospel Choir. This contemporary song has enjoyed popularity not only in the African American church, but in the larger community as well. It is performed by church choirs, renowned gospel artists, and a version has been performed by Florida A&M University’s famed Marching 100 band, in which members sing part of the hymn unaccompanied.

The lyrics are based upon the biblical text Psalm 121:1: “I will lift up mine eyes to the hills from whence cometh my help.” The opening line of the song begins: “Lord, I will lift mine eyes to the hills knowing my help is coming from you.” Smallwood then expounds poetically with “Your peace You give me in time of the storm. You are the source of my strength. You are the strength of my Life. I lift my hands in total praise to You.” He then closes the text as a prayer with “Amen”

Analysis of the Music

The melody of this piece moves primarily in conjunct motion (by steps), and is written in the key of D-flat Major. The lowest note is d-flat'; the highest is an f". In most recent hymnals, f" would be unusual, given that it is above the comfort range of ordinary singers. The implication could be that this arrangement is intended more for choral singing than congregational use (Appendix G, pp. 125-126). However, the writer has heard this piece sung by the congregation of Ebenezer Baptist Church of Atlanta, prior to the Benediction.

The structure of this hymn contains three sections. The first section (meas. 1-12) consists of three four-measure phrases written in a pseudo-chorale style, but ending on a
chromatically altered half cadence. The second section (meas. 13-20), also three four-measure phrases repeated, provides the piece with its contemporary elements: syncopation and rhythmic “fill-ins” in the accompaniment. The third phrase is more than mildly reminiscent of a line from Irvin Berlin’s (1888-1901) patriotic choral work *Give Me Your Tired, Your Poor* (1949).

The third section (meas.21-28) is a somewhat elaborate setting of the word “amen” in four two-measure phrases the word is repeated eight times; the four phrases use the same melodic motive (and the same harmonies), distributing it among the four voice parts. The writer finds this ending section recalling John Stainer’s “Sevenfold Amen” and also the Amen from Peter Christian Lutkin’s “The Lord Bless You and Keep You.”

Smallwood’s original sheet music contains an elaborate piano accompaniment which is not included in the *AAHH*. In the writer’s experience this accompanied version is usually used when sung by a choir or smaller group; the *AAHH* arrangement is followed when sung just by the congregation.

From the writer’s observations and the preponderance of the data collected, the *NNBH* and the *AAHH* are both popular in the worship services of Black Baptist congregations throughout Florida and the United States as well. From an interdisciplinary aspect in analyzing and comparing the musical contents of these hymnals, there is the presence of Euro American History, Religious Poetry, and African American Folklore interspersed with African American History and music. This is found in the historical traditions as well as the performance practices and styles that can be found in the Black church. Moreover, this study revealed that the *NNBH* was the preferred choice by those churches that completed the survey. Since such things as financial resources, knowledge and population were not factored into the survey, no clear conclusion reflecting the preference for one hymnal over the other can be drawn. What is clear, however, is the significant indication of continued use of traditional hymns by the subjects in this survey. A major comparison of these hymnals reveals there is a stronger presence of hymns from Euro-American derivation in the *NNBH* than in the *AAHH*.

Although the *AAHH* included Euro-American hymns, they are not as abundant as in the *NNBH*. In regards to the number of Spirituals and Gospel songs contained in the
hymnal, there are more Spirituals in the *AAHH* than there are in the *NNBH*. Obviously, there are more contemporary Gospel songs in the *AAHH*, owing to the date of publication.

Overall, the *AAHH* seems to have met its goal of presenting those hymns and songs as they are performed in the African American church. In the writer’s opinion, it seems also to have addressed issues relative to creating a more blended form of worship found in Black churches today by compiling a hymnal that includes songs appropriate for Praise and Worship as well as including the link that historically connected Black worship music with European religious traditions.
CHAPTER IV

METHODS AND PROCEDURES

A survey of African American Baptist churches in the state of Florida was conducted dealing with the use of hymnody. The churches were selected from The Black Church Page (http://www.theblackchurchpage.com), an Internet database listing some 9,000 African American churches by state. Additionally, selected churches in the state of Florida who are members of the National Baptist Convention U.S.A. (http://www.nationalbaptist.com/) were consulted. The goal was to obtain survey results from at least 75 congregations to gather data on the hymn styles used in their worship services. A questionnaire (Appendix B, p. 93) developed by the researcher was mailed to 75 congregations. This questionnaire was designed to address the main research question—what kinds of hymnody are currently in use in African American Baptist churches in Florida—as well as to obtain general information about the congregations’ history, location, and membership size.

Survey Instrument

The survey instrument used in this study consisted of 12 questions. Questions regarding demographics of each congregation were followed by those pertaining to the hymnody styles used within that congregation’s worship services. The survey also included a request for the listing of the traditional hymns sung by the congregation during calendar year 2006. Finally, the survey provided an area for comments on the state of congregational song within the years 2002-2007.

Procedure

On June 8, 2007, survey packets were mailed to 75 participants; the requested return date was July 31, 2007. The survey packets included a questionnaire, a self-stamped, addressed envelope, and a cover letter. Returning of the surveys constituted the participants’ consent to be identified in this study.
The following African American Baptist Churches in the state of Florida were selected to participate:

1. Abyssinia Baptist Church  
   2360 Kings Road  
   Jacksonville, Florida 32209

2. Antioch Missionary Baptist Church of Carol City  
   21311 NW 34th Ave.  
   Miami, Florida 33056

3. Bethel Institutional Baptist Church  
   215 Bethel Baptist St.  
   Jacksonville, Florida 32202

4. Bethel Missionary Baptist Church  
   224 North Martin Luther King Jr. Blvd.  
   Tallahassee, Florida 32301

5. Bethel Missionary Baptist Church of Winter Park  
   425 West Melbourne Ave  
   Winter Park, Florida 32789

6. Beulah Institutional Baptist Church  
   1003 West Cypress Street  
   Tampa, Florida 33606

7. Dayspring Baptist Church  
   3346 Loretta Road  
   Jacksonville, Florida 32233

8. Faith Community Baptist Church  
   10401 NW 8th Ave.  
   Miami, Florida 33150

9. First Baptist Church of Cottage Hill  
   3838 North 26th Street Tampa, Florida 33610

10. First Institutional Baptist Church  
    3144 3rd Ave. South  
    St. Petersburg, Florida 33712
11. First Baptist Church of Mandarin
   3990 Loretta Road
   Jacksonville, Florida 32223

12. First Missionary Baptist Church
   200 Avenue R Northwest
   Winter Haven, Florida 33888

13. First Shiloh Missionary Baptist Church
   700 Elm Avenue
   Sanford, Florida 32771

14. First Timothy Baptist Church
    12103 Biscayne Boulevard
    Jacksonville, Florida 32218

15. Friendship Missionary Baptist Church
    3300 31st Street, South
    St. Petersburg, Florida 33712

16. Greater Forte Clarke Missionary Baptist Church
    9121 NW 8th Avenue
    Gainesville, Florida 32607

17. Greater Friendship Baptist Church
    539 George W. Engram Boulevard
    Daytona Beach, Florida 32114

18. Greater Macedonia Baptist Church
    1880 West Wedgwood Avenue
    Jacksonville, Florida 32208

19. Greater Morning star Missionary Baptist Church
    1415 East 5th Avenue
    Tampa, Florida 33605

20. Greater Mount Zion Missionary Baptist Church
    1390 North Tropical Trail
    Merritt Island, Florida 32953
21. Greater Union First Baptist Church  
   240 South Clara Ave.  
   Deland, Florida 32720

22. Greater Union Baptist Church  
   1300 Guillermarde Street  
   Pensacola, Florida 32501

23. Macedonia Missionary Baptist Church  
   412 East Kennedy Boulevard  
   Eatonville, Florida 32751

24. Mt. Ararat Baptist Church  
   2503 North Myrtle Avenue  
   Jacksonville, Florida 32209

25. Mount Bethel Baptist Church  
   901 NW 11th Avenue  
   Fort Lauderdale, Florida 33111

26. Mount Calvary Missionary Baptist Church  
   569 Washington Street  
   New Smyrna Beach, Florida 32118

27. Mount Canaan Baptist Church  
   848 SE 58th Avenue  
   Ocala, Florida 34447

28. Mount Carmel Baptist Church  
   1012 Pennsylvania Ave.  
   Clearwater, Florida 33755

29. Mt. Carmel Baptist Church  
   2459 NW 22nd Street  
   Fort Lauderdale Florida 33311

30. Mount Moriah Missionary Baptist Church  
   2295 Adams Street  
   Palm Bay, Florida 32905
31. Mount Olive Baptist Church
   400 NW 9th Avenue
   Fort Lauderdale, Florida 33311
32. Mount Pleasant Missionary Baptist Church
   4077 Prince Hall Blvd.
   Orlando, Florida 32811
33. Mount Zion Institutional Baptist Church
   535 West Washington Street
   Orlando, Florida 32801
34. Mount Zion Progressive Baptist Church
   955 20th Street, South
   St. Petersburg, Florida 33712
35. New Bethel Missionary Baptist Church
   911 Ninth Street
   West Palm Beach, Florida 33401
36. New Covenant Missionary Baptist Church
   2210 South Rio Grande Avenue
   Orlando, Florida 32805
37. New Covenant Missionary Baptist Church
   606 Southwest Broadway
   Ocala, Florida 34475
38. New Hope Missionary Baptist Church
   1881 NW 103rd Street
   Miami, Florida 33147
39. New Hope Missionary Baptist Church
   2120 19th Street
   St. Petersburg, Florida 33712
40. New Hope Missionary Baptist Church
   3065 East Elliott Street
   Tampa, Florida 33610
41. New Hope Missionary Baptist Church  
   2503 Sheridan Street  
   Hollywood, Florida 33020
42. New Jerusalem Missionary Baptist Church  
   1125 N. New York  
   Lakeland, Florida 32285
43. New Macedonia Missionary Baptist Church  
   748 West Ninth Street  
   Rivera Beach, Florida 33404
44. New Mount Zion Missionary Baptist Church  
   2511 East Columbus Drive  
   Tampa, Florida 33610
45. New Providence Missionary Baptist Church  
   700 Arletta Street  
   Altamonte Springs, Florida 32858
46. New Saint John Baptist Church  
   2251 NW 2nd Street  
   Ocala, Florida 34475
47. New Salem Missionary Baptist  
   465 North Oregon Avenue  
   Tampa, Florida 33606
48. New Shiloh Missionary Baptist  
   1350 Rev. Dr. Arthur Jackson Jr. Blvd.  
   Miami, Florida 33147
49. Oak Grove Missionary Baptist Church  
   931 Old Lake Hanney Road  
   Geneva, Florida 32732
50. Peaceful Baptist Church  
   510 South Charleston Avenue  
   Ft. Meade, Florida 33841
51. Philadelphia Baptist Church  
   5577 Moncrief Road  
   Jacksonville, Florida 32209  
52. Piney Grove Missionary Baptist Church  
   1100 NW 4th Street  
   Fort Lauderdale, Florida 33311  
53. Pleasant Hill Baptist Church  
   429 NW Fourth Street  
   Gainesville, Florida 32601  
54. Pleasant View Baptist Church  
   1202 S. Central Avenue  
   Apopka, Florida 32703  
55. Saint James Missionary Baptist Church  
   500 NW 21st Avenue  
   Pompano Beach, Florida 33069  
56. Saint John Divine Missionary Baptist Church  
   620 East Jordan Street  
   Pensacola, Florida 32503  
57. Saint John Missionary Baptist Church  
   2025 Central Boulevard  
   Ocala, Florida 32855  
58. Saint John Missionary Baptist Church  
   1021 Martin Luther King Jr. Blvd.  
   Panama City, Florida 32401  
59. Saint Mark Missionary Baptist Church  
   1301 37th Street South  
   St. Petersburg, Florida 33711  
60. Saint Paul Missionary Baptist Church  
   1125 Graham Avenue  
   Holly Hill, Florida 32117
61. Saint Paul Missionary Baptist Church  
   3738 Winton Drive  
   Jacksonville, Florida 32208
62. Shiloh Baptist Church of Orlando  
   604 West Jackson Street  
   Orlando, Florida 32805
63. Shiloh Metropolitan Baptist Church  
   1118 West Beaver Street  
   Jacksonville, Florida 32204
64. Shiloh Missionary Baptist Church  
   543 South Drive  
   Daytona Beach, Florida 33157
65. Shiloh Missionary Baptist Church  
   604 North John Young Parkway  
   Kissimmee, Florida 34741
66. Shiloh Missionary Baptist Church  
   13255 18th Street  
   Largo, Florida 337788
67. Sixth Avenue Missionary Baptist Church  
   1120 North 6th Avenue  
   Pensacola, Florida 32503
68. Sweet Home Missionary Baptist Church  
   17201 SW 103rd Avenue  
   Miami, Florida 33157
69. Tabernacle Missionary Baptist Church  
   615 Tuskegee Street  
   Tallahassee, Florida 32310
70. Tabernacle Missionary Baptist  
    801 8th Street  
    West Palm Beach, Florida 33407
71. Travelers Rest Missionary Baptist Church
   2183 22nd Avenue, South
   St. Petersburg, Florida 33712
72. Trinity Missionary Baptist Church
   704 West 4th Avenue
   Tallahassee, Florida 32301
73. Truevine Missionary Baptist Church
   1947 31st Street
   Sarasota, Florida 34234
74. Williams Chapel Missionary Baptist Church
   226 Marker Street
   Altamonte Springs, Florida 32701
75. Zion Hill Missionary Baptist Church
   1110 Drew Avenue
   Orlando, Florida 32805

Additional telephone interviews, e-mails, and faxes were provided from August 1, 2007 to August 31, 2007. Not all churches contacted responded. In addition, the following churches who are members of the National Baptist Convention U.S.A, (http://www.nationalbaptist.com/) were contacted via telephone:

76. Antioch Baptist Church
    Pensacola, Florida
77. Bethel Metropolitan Baptist Church
    St. Petersburg, Florida
78. Ebenezer Baptist Church
    Hallandale Beach, Florida
79. Emmanuel Baptist Church
    Jacksonville, Florida
80. Evergreen Baptist Church
    Fort Lauderdale, Florida
81. First Baptist Church of Bunche Park
    Miami, Florida
82. Gethsemane Baptist Church
    Tallahassee, Florida
83. Greater Antioch Baptist Church
    Pompano Beach, Florida
84. Greater Mount Pleasant Baptist Church
    Tallahassee, Florida
85. Greater New Bethel Baptist Church
    Miami, Florida
86. Historic Mt. Zion Baptist Church
    Miami, Florida
87. Hopewell Missionary Baptist Church
    Pompano Beach, Florida
88. Metropolitan Baptist Church
    Cocoa, Florida
89. Morning Star Baptist Church
    Tampa, Florida
90. Mount Carmel Baptist Church
    Miami, Florida
91. Mount Moriah Baptist Church
    Perrine, Florida
92. Mount Tabor Baptist Church
    Miami, Florida
93. Mount Sinai Baptist Church
    Orlando, Florida
94. First Baptist Church of Oakland Park
    Jacksonville, Florida
95. Mount Pleasant Baptist Church
    Goulds, Florida
96. Mount Olive Baptist Church
    Pensacola, Florida
97. Second Baptist Church
    Miami, Florida
98. St. John Institutional Baptist Church
    Miami, Florida
99. St. Thomas Baptist Church
    Jacksonville, Florida
100. Union Baptist Church
    West Palm Beach, Florida
CHAPTER 5

RESULTS

The results from research conducted on hymnody styles of selected African American Baptist churches in Florida were recorded on an Excel spreadsheet (Appendix C, pp. 96-100). 52 out of 100 churches returned surveys for an overall return rate of 52%. The data is summarized below.

Church Membership

The numbers of congregations in each size category are listed (Appendix C, p. 96):

- 100-500: 13
- 501-1,000: 9
- 1,001-1,500: 6
- 1,501-2,000: 8
- 2,001-2,500: 4
- 2,501-3,000: 5
- 3,001-4,000: 2
- 4,100-5,000: 2
- Over 5,000: 3

Three of the 52 churches responding had memberships over 5,000. The largest congregation was Shiloh Metropolitan Baptist Church of Jacksonville with a membership of 11,000.

Church Music Staff

The survey requested information as to the numbers and types of church musicians on the staff of each congregation. This information was beneficial in assessing the types of musicians that were employed by each congregation (Appendix C, pp. 96-97) The information is summarized:

A majority of respondents, 44 of 52, listed one music director.

40 of 52 listed one Organist.
40 of 52 listed one Pianist.

11 churches reported having other staff consisting of the following:

- Keyboardists: 8
- Horns: 3
- Guitars/bass: 7
- Drummers: 39

Use of Traditional Hymns

The crux of this research focused on the singing of traditional hymns in the African American Baptist Church in Florida. The survey revealed the following data in this category: 48 respondents, or 92.3% of those questioned, identified the congregation as singing traditional hymns in their worship services. 4 respondents, or 8% of this category, said they do not sing a traditional hymn in their worship services.

Hymnals Used in the Worship Service

The survey asked participants to identify the hymnals used in the worship services (Appendix C, p. 98). The following hymnals, with numbers of congregations using each, are listed:

- *The New National Baptist Hymnal*: 34
- *African American Heritage Hymnal*: 15
- *The Broadman Hymnal*: 1
- *The Baptist Standard Hymnal*: 1

Clearly, *The New National Baptist Hymnal* was the preferred. Additionally, 8 churches reported using two hymnals: *The New National Baptist* and *The African American Heritage*. One church listed the use of 3 hymnals.

Various Forms of Hymnody

The survey recorded the various types of nontraditional hymnody currently used in African American Baptist Churches in Florida (Appendix C, pp. 99-100), as summarized:

- The Lined Hymn: 33
Gospel Music: 52
Contemporary Gospel Music: 44
Praise Teams: 43
Spirituals: 16
Anthems: 19
Other (Caribbean Music): 1

Percentage of Congregational Song Represented by Traditional Hymnody

Participants were asked to estimate the percentage of hymnody represented by traditional hymns in their worship services (Appendix C, p. 100). The following data was recorded in this category:

- 1% - 20%: 16
- 21% - 40%: 12
- 41% - 60%: 16
- 61- 80%: 3
- 81% and higher: 5

List of Hymns Sung in 2006 in African American Baptist Churches in Florida

The survey requested participants to list the traditional hymns sung by their congregations during the calendar year 2006. Whereas only 23 of the 52 respondents completed this question, a significant list could nonetheless be compiled. The hymns are listed in (Appendix D, pp. 102-105) in alphabetical order. Following each entry is a number indicating how many participants chose that hymn. These numbers give an indication of the popularity of the various hymns. Several of the most frequently listed are:

- Amazing Grace (16)
- Silent Night, Holy Night (15)
- Praise, God from Whom All Blessings Flow (14)
- Hark! the Herald Angels Sing (13)
- Pass Me Not O Gentle Savior (12)
- At the Cross (11)
Holy Holy Holy! Lord God Almighty! (11)
Because He Lives (9)
Blessed Assurance (9)
O Come, All Ye Faithful (9)
The Old Rugged Cross (9)
CHAPTER 6
DISCUSSION AND CONCLUSION

The musical life of the African American Baptist church is expressed through a number of different genres. This study examined those genres, particularly Euro-American derived hymns sung in the Black Baptist Church in the State of Florida. Survey data revealed information about these genres of music used in the various worship services.

Of the 52 responding churches, the majority of the data was obtained from churches with memberships between 100 - 3,000. Of those churches, 22 congregations fell between 100 and 1,000; 23 fell between 1,000 – 3,000. Churches over 3,000 were represented by 7 responses.

Churches with memberships from 100 – 1,000 that participated in this research were predominantly located in North Florida while respondents from congregations with memberships ranging from 3,000 - 5,000 were found primarily in North, Central, and South Florida. Memberships in the range of 5,000 and beyond were located in Northeast Florida, and one congregation in South Florida.

In regards to the church’s music staff, the majority of the churches surveyed had one music director along with one organist and pianist although some churches reported having more than one pianist and organist. When looking at other music staff personnel, the majority of the churches said they have one percussionist, while some respondents indicated that they have more than one. Other church musical staff included string instrumentalists such as an electric bassist, and electric guitarist. Some respondents reported having orchestral ensembles, while others listed keyboard instrumentalists, as well as horn players that accompany the choir and congregation.

From the writer’s experience in the Black Baptist church, traditionally, instruments that were used for worship services included a piano and organ. Occasionally, string instruments or brass instruments would be used to accompany the choir in performing an anthem for special occasions. It is indicative from the responses received from some of the congregations surveyed in Florida that they not only use the piano and organ, but also other instruments that were once considered outside of the
norm in a Black Baptist worship service. In fact, more than one respondent reported that their church membership included those congregants whose ages ranged from 21-45 and that they catered the music more to that age range. The writer has also concluded that the key factor in the recent surge of electronic, brass, and percussion instruments is the congregants’ ages.

The research question that was of the utmost interest to the writer was whether the congregation sang a traditional or Euro-American hymn in the regular worship setting. Gwendolin Sims Warren (1997) defines this hymn style as one originating from English and European hymns (translated into English), such as the hymns of Isaac Watts, John and Charles Wesley. These hymns provided a new direction in congregational song: from metrical psalms to religious poetry, and were embraced by African Americans.

A large majority (92.3%, or 44 churches) reported singing a Euro-American hymn. However, a question not raised by the survey is: do these congregations sing Euro-American hymns exactly as written? The writer has observed that there are some African American Baptist congregations the in the Tampa Bay and Tallahassee areas that sing a Euro-American hymn as printed from the hymnal. However, there are some congregations in other areas of the state of where a Euro-American hymn was improvised as it was sung. A follow-up telephone interview was made to address this question. 12 of the 52 churches surveyed reported singing Euro-American hymns as printed in the hymnals. The researcher believes this information suggests that those churches who sing these hymns as written have trained music personnel on the church’s music staff. Those who do not either lack a trained music person who reads music or prefer singing hymns from another culture, but using their own performance practice. Melva Costen has stated, “African Americans did not hesitate to sing songs from other cultures and traditions even in a strange and weary land as long as they could ‘fix’ the songs to meet their African specifications.” (2004, p. 164)

In the Black Baptist church in Florida, The New National Baptist Hymnal (1977 and 1978) is utilized by the majority of the churches that responded to the survey. Although thirty years since publication, this still seems to be the hymnal of choice in Florida’s Black Baptist churches. It appears that Black Baptists have shown a strong allegiance to the parent body of their convention (The National Baptist Convention,
USA), the publisher of this hymnal. From the experience of the researcher, these hymnals are found in pews along with inserted copies from the hymnal, printed in the Sunday morning bulletins.

According to the preface, “The New National Baptist Hymnal was perceived as a two-fold purpose; that of enhancing all aspects of the worship services, and the preservation of the great religious heritage and musical taste for generations to come.” The publisher further stated, “This hymnal is one of the most outstanding collections of old and new hymns ever published under one cover.” (1977)

The New National Baptist Hymnal is comprised of over 500 songs including 142 traditional gospel hymns, 71 Euro-American hymns, 25 spirituals, chants, patriotic songs, and other service music. A preponderance of the hymns listed by survey participants is contained in this hymnal; the researcher believes that its large number of traditional hymns may account for the popularity of this hymnal in African American Baptist churches in Florida. The researcher also concluded that other reasons for preference of this hymnal could be those hymns of traditional gospel origin contained therein. Among the traditional gospel hymns listed by survey participants were: “Near the Cross,” “I’ll Fly Away,” “Glory to His Name,” “At the Cross,” and one that made the list of most frequently sung, “Because He Lives.” According to Abbington, “The popularity of the hymnal is attested to by the number of volumes sold and its usage by individuals, congregations, and in homes across denominational lines. Few African Americans are unfamiliar with its contents.” (2001, p. 161)

The African American Heritage Hymnal (2001) was the second most popular hymnal used by Florida Black Baptists. The writer has concluded that this hymnal is becoming increasingly important to Black Baptist churches because of the text of the music, in that the hymns are printed with performance indications based on typical Black worship practices. The researcher counted 217 traditional gospel hymns, 20 Euro-American hymns, and 57 spirituals. The unique style and performance practice of the African American church, heretofore handed down from generation to generation by oral tradition, has now been codified in print. The committee of thirty qualified Black ministers and church musicians worked tirelessly for eight years to compile and edit this collection, taking great care to notate traditional hymns the way they are actually sung in
African American churches. Although this hymnal was published specifically for African American Protestant churches, it has become an addition to personal libraries of church musicians, hymnologists, and ethnomusicologists throughout the world today. An 1100-page hymnal of historic importance, the *African American Heritage Hymnal* contains responsive readings, litanies for each of the 52 Sundays of the Black liturgical year, 586 hymns and songs, and extensive indices. (http://www.internationalbibles.com/catalog/books/gia/5400.htm).

The third most used hymnal in Florida African American Baptist congregations was reported as the *The New National Baptist Hymnal 21st Century Edition* (2001). This hymnal is also published by the National Baptist Convention U. S. A. According to the preface, “This 21st Century Edition brings together the European chants and hymns, the African American spirituals and contemporary gospel music telling in narrative form the experience of a Christian nation. This great music gives meaning and purpose to our worship as we proclaim the beliefs and tenets of the Christian faith.” (2001) Other features include traditional gospel, “praise and worship,” and urban gospel, along with special meditations, calls to worship, benedictions, and scriptural and topical indexes. The researcher found 60 Euro-American hymns, 38 spirituals, 50 traditional gospel, and 5 contemporary gospel hymns. Although some of the hymns listed by survey participants are in this hymnal, it is not clear why its usage is not as great as the *New National Baptist Hymnal*, even with the inclusion of several popular contemporary gospel songs. The writer has concluded that it is a relatively new hymnal; therefore, many congregations are unfamiliar with this publication. However, as previously stated, considering the allegiance of a majority of congregations to the National Baptist Convention Publishing Board, the use of this hymnal may increase when a church has a need for a new one.

The least used hymnal in Florida Black Baptist churches was listed as *The Broadman Hymnal*. Compiled by B. B. Mc Kinney in 1940 in Nashville, Tennessee, it contained over 503 songs, along with 60 responsive readings. When the Progressive Baptist Convention (Black) was organized, it patterned its hymnal after the *Broadman*, whose parent body was the Southern Baptist Convention (White). The researcher has found that the church that listed this hymnal is a member of the Progressive National
Baptist Convention, while the majority of the Black Baptist churches surveyed in Florida are members of the National Baptist Convention U. S. A.

It is interesting that, of all of the churches that responded in the category of hymnals currently used, only one listed *The Baptist Standard Hymnal*. This hymnal was once found in almost every African American Baptist congregation, not only in Florida, but throughout the United States. According to Abbington, *“The Baptist Standard Hymnal with Responsive Readings was an updated edition of the hymnal of 1924 containing music intrinsic to Black Baptist traditions. The edition includes in the subtitle: ‘A New Book for All Services.’ Many Black congregations used this compilation regularly until the 1977 publication of The New National Baptist Hymnal.”* (2001, p. 161)

The data regarding the type of hymnody that is currently in use in Florida’s African American Baptist denominations revealed that 33 congregations listed using the “lined” hymn. As discussed previously, this type of hymnody was the first form of congregational singing that Blacks used in their worship services, dating back to when they were allowed as slaves to worship with their White masters. In the opinion of the writer, these 33 congregations are holding on to the traditions of their African ancestry using a form of hymnody brought with them from slavery. It is evident from the results that a great number of Black Baptists in the state of Florida still utilize this hymn style. As discussed in chapter 2, the “lined” hymn is usually performed in what Black Baptists have defined as “devotional” services, which usually take place prior to the official call to worship.

An overwhelming 100% of the churches that returned surveys reported they used gospel music in their worship services; this response was not surprising to the researcher. Gospel music has become a popular genre of music dating back to the era of Thomas Dorsey. The rhythmic structure of the music, the use of percussion, and improvisatory vocal style of performance all add to its popularity. Although times were tumultuous when gospel music emerged as an art form, it gradually found its way not only into Black denominations, but into White denominations as well. This includes not only the Black Baptist denominations, but also Black Methodists, Black Catholics, and Black Episcopalians.
On the popularity of gospel music, Abbington stated, “Right now popular culture seems to place its emphasis on gospel music and gospel artists. Gospel music offers opportunities for stardom and entertainment, and as A. W. Tozer once said, the church that has not been taught to worship must be entertained. The church today has an overabundance of gospel music that most scholars would agree has been influenced by commercialization.” (Abbington, 2004) This appears to be why 100% of the churches surveyed listed their use of this genre of music.

An offspring of traditional gospel music, contemporary gospel music seems to cater to congregations with younger members. It was also reported that some Florida congregations have “hip hop” gospel ensembles performing during the regular worship service. Although contemporary gospel music is practiced in these churches, some traditional gospel music is still present. The survey numbers show the popularity of both categories (traditional gospel: 52 of 52, contemporary gospel: 44 of 52).

The style of hymnody least recorded in use by Florida Baptist churches was the spiritual. 16 respondents listed the spiritual as part of their worship repertoire. Here is an area suggested for further study: why such a decline in the use of this beautiful music? Perhaps some of these congregations have never been exposed to the historical importance of this form, or have merely allowed it to fade into the archives of history. Abbington stated, “The literature that has been most significant in the life of the African American church is the spiritual. Unfortunately, it is probably the most neglected part of our heritage. In terms of indigenous African American music, the message, the historical struggles, the understanding of the Bible, all of these are hidden in spirituals. We need to return to spirituals as congregational music.” (Interview with Abbington, 2004)

In the category of “other” music performed, one congregation in South Florida listed using Caribbean along with their regular worship music. It would seem feasible, because of the enormous influx of largely Caribbean ethnicities in that region of Florida that this music would be interspersed in congregational song. This category also surveyed anthems. 19 survey participants listed using an anthem in their worship services. The research showed that some congregations who listed using traditional hymnody less than 50% actually reported performing an anthem. It is the opinion of the writer that perhaps anthems might be performed only for special church occasions.
Another key area of research for this project dealt with the estimated percentage of congregational song represented by traditional hymnody in Florida’s African American Baptist churches. In order to answer the question (Appendix B, p. 94, No.11) the respondent would need to consider all of the congregational music sung in all of the weekly services, and estimate the percentage of that music which is traditional hymnody.

The results seemed to divide into two groups centering around 40%: 28 churches at 40% or less, and 24 churches at 41% and above. This data indicates that in nearly half of the Florida Black Baptist churches, at least 40% of congregational song is made up of traditional hymnody. The researcher has further concluded from this data and from the listing of hymns (Appendix D, p. 101), that by “traditional” hymns, respondents included those of Euro-American derivation as well as gospel hymns by Thomas Dorsey, Charles Albert Tindley, and others. Although the data revealed that almost half of Florida’s Black Baptist churches are utilizing traditional hymnody, there were 16 churches that reported use of traditional hymnody at less than 25%. The researcher has speculated that perhaps in these churches, there are no trained musicians who are capable of reading music, or there is lack of desire to make hymn singing one of the foundations of worship. (See Appendix E, p. 110, No. 19, for an enlightening comment) This is another area suggested for further study.

Having observed the direction which traditional hymnody has taken in African American Baptist Churches in Florida, several participants shared their thoughts on what trends have affected the worship experience for the past five years in their congregations (Appendix E, pp. 107-110). It is clear from what some of the participants have reported that the majority of the churches are using a blended style of worship that includes the traditional hymns as well as contemporary music. As previously stated, the writer believes the rationale for this blend of music is the age make-up of the congregations. As some participants have stated, an increasing number of their congregations are within the age range of 21-45; this type of worship service seems to be appealing to those particular parishioners.

Since trends in congregational singing in Florida’s African American Baptist churches have changed, perhaps a historical connection could provide some insight into current changes. As Paul Taylor has reported, every time religious people experience a
new religious movement, a new musical style of singing emerges. Taylor has further connected the historical movements with song styles. The genesis of the Protestant movement in Germany gave birth to the modern hymn; the Reformation movement in Switzerland gave birth to the metrical psalm. Taylor has also noted that many song styles were born in England; the rise of the dissenting churches in England gave birth to the classic gospel song. The dawn of the Sunday school movement gave birth to the evangelistic gospel song, and the spiritual awakening in the Anglican Church gave birth to the modern British hymn (Taylor, 2007).

According to Taylor, the American religious experiences have also contributed to the hymn styles that we include in modern hymnals. The writer believes that the publishing of the African American Heritage Hymnal, which includes Praise and Worship songs currently practiced in African American churches, reflects one of these religious experiences. Taylor further argues, when one sees the connection between religious movements and songs, one can begin to understand the newest trend in Christian songs, i.e., the rise of “Praise and Worship” songs, or praise hymns. This new style of song mirrors recent trends in the church in the 1990’s: in earlier times it was assumed that people respected God, but felt they primarily needed to be admonished about God’s message for Christian living. Consequently in traditional hymnals, roughly 70% of the hymns focused on admonition and only about 30% focused on praise. The survey data clearly reveals that people sense a greater need for more focus on praise. This suggests further study as to the need for more hymnals that would include those songs appropriate for “Praise and Worship” in the African American church.

The section of the survey that examined other forms of congregational song revealed a quite overwhelming use of “Praise Teams” in Florida’s Black Baptist churches. Praise Teams in African American Baptist churches as well as other denominations emerged as a genre of church music dating back to the mid-1990’s. Joe Ed Furr has defined a Praise Team as a group of six, eight, or more singers who lead the congregation in singing. Furr further noted that most Praise Teams have a dominant singer, such as a soprano, who serves as the leader. Other teams utilize a blended group with all the voice parts equalized. The Praise Team is often positioned before the congregation, in front of the church’s pulpit (Furr, 2007).
Paul Ryan has reported that Praise Teams are named for what they do. He used as an example: a football team plays football and a basketball team plays basketball. In each case, the name signifies the totality of what the team does. Ryan further noted that there is great value in the name Praise Team: it is the reflection of our hearts giving glory and praise to God. In fact, Praise Teams are formed in order to revive exuberant and authentic praise (Ryan, 2007).

Since the data showed that 43 of 52 churches surveyed use Praise Teams, a question might arise: why is this so popular among these congregations? Furr has given some of the following reasons:

The Praise Team provides vocal leadership for all voice parts. It also enhances the coordination of four-part harmony. The Praise team also provides a venue for introducing new songs to the congregation. For example, the Praise Team introduces a new song on Sunday morning; in most churches, the congregation will quickly pick up the melody and join in the singing. According to Furr, churches that do not use a Praise Team often have difficulties in bringing new songs to the congregation (2007).

Furr has also stated that many churches have objected to the use of Praise Teams; they fear that Biblical practices are being compromised or violated in this new fad. Three of the objections include:

First, some contend that there is no Biblical sanction for Praise Teams. This objection is based on the belief that churches should not engage in an action with [out] a Clear Biblical precedent. There were no Praise Teams in the first century church, so this means that there should be no Praise Teams in the modern church. This is the weakest of the three objections because an honest Bible student will have to admit that we find no clear precedent for song leaders, hymnals, that we find no clear precedent for song leaders, hymnals, four-part harmony or P. A. systems in the early church. We have no problems recognizing the cultural role of song leaders, hymnals, and four-part harmony. But some have difficulties extending this same principle to something that is different from past customs. The only difference between a solo song leader and a quartet of song leaders is one of custom or culture.

Second, many people contend that Praise Teams are a clever, but subtle introduction of the choir. Some churches that have brought Praise Teams into the assembly have experienced a [Diminution] in congregational participation in singing. Some singers prefer
listening to the more professional Praise Team over participation in the assembly. The validity of this objection is determined how a Praise Team is managed. This writer is also aware of one congregation that has allowed its Praise Team to become the choir. Congregational singing has greatly diminished in that church. But this writer is also aware of several congregations where the Praise Teams have improved congregational singing. If we are to preserve our heritage of congregational singing, then the church that use Praise Teams must pay attention to the way they manage the system.

Third, many people object to the role of women in Praise Teams. They fear that the New Testament principle of patriarchal leadership is gradually being compromised by the role of women in Praise Teams. The validity of this objection is also determined by the way a Praise Team system is managed. Some Praise Teams do indeed position women in a position of leadership that is open to question by all who would defend the principle of patriarchal leadership. But many churches have taken steps to overcome this problem without canceling the use of Praise Teams. With the use of wisdom, we can have Praise Teams that eliminate these objections. (Furr, 2007)

There are obvious reasons why some congregations are advocates for Praise Teams, as well as those that are opposed to them. The question remains, will all congregations eventually go to this method of worship? Furr believes that the answer is no, because of the size of the churches and the dynamics of praise. He also stated that in the average church only one member in 40 has the ability and ambition to participate in a Praise Team. From interviews conducted by the researcher, there seems to be no specific criteria for joining a church’s Praise Team. Most participants are volunteers. However, it has been reported that some Praise Teams require auditions. The writer concurs with his statement: “Churches that employ full-time worship ministers may be able to perpetuate their Praise Teams for many years.” (Furr, 2007) In the opinion of the writer, this method of worship has been around for the past decade and shows no signs of being dismantled.

Since the research has shown an increase in music focused on “Praise Teams”, are there hymnals currently published to address those needs in the Black church? The writer has concluded that there are two African American Hymnals that currently address those needs; The New National Baptist Hymnal 21st Century and the African American Heritage Hymnal. However, form the writers experience in the Black church, the African American Heritage Hymnal appears to be more conducive for use with Praise Teams.
As James Abbington has stated, “The Praise and Worship phenomenon is alive and well in the Black church too. What people call ‘Praise and Worship’ now is just what we always did in the early Black religious experience! The Pentecostal Holiness Church certainly didn’t need a band or team of singers with mikes to encourage the people to praise God; someone just started singing and we picked it up.” (Abbington, 2004)

In surveying what hymns have been sung during the calendar year (2006) in Florida’s African American Baptist churches, the researcher found that 23 of 52 of the respondents provided a list of hymns sung in their congregations during this time (Appendix D, pp. 102-105). The researcher compiled 118 hymns from the data of the participants. Of the 118 hymns listed, 28 are of Euro-American origin, while the other 90 are categorized as the traditional-gospel hymn.

In addition, the writer was able to compile a “popularity chart.” The researcher was not surprised that “Amazing Grace” received more entries than any of the other hymns listed. Perhaps it is also noteworthy that this hymn was written by John Newton (1725-1807). This information appears to suggest that even in the 21st century African American Baptists prefer the text of this English writer of hymns.

The second most listed hymn sung in 2006 was “Silent Night,” by another European writer, Joseph Mohr, a German Priest, and with music written by Franz Gruber. (http://www.silentnightmuseum.org/joseph-mohr/)

“Praise God, from Whom All Blessings Flow” was the third most popular hymn listed by survey participants. Written by Thomas Ken (1637-1711), a seventeenth century Anglican Bishop, and known as “The Doxology,” it is said that the four lines of this hymn have been the most frequently sung words of any known hymn for more than three hundred years. Even today, nearly every English-speaking Protestant congregation still unites at least once each Sunday in this noble ascription of praise. This hymn is also popular in African American Churches as it is generally used as the doxology following the offering. It has also been said that the doxology has done more to teach the doctrine of the Trinity than all the theological books ever written. It has often been called “the Protestant Te Deum Laudamus.” The tune to Ken’s text is said be the most famous of all Christian hymn tunes. It was composed by Louis Bourgeois (1510-c1561), an ardent

“Hark! The Herald Angels Sing” was the next hymn most frequently sung. Written by the English author Charles Wesley, the text was set to a tune by the German classical composer Felix Mendelssohn. For obvious reasons, this popular hymn is sung during Advent and Christmas seasons in both Black and White denominations.

“Holy, Holy, Holy! Lord God Almighty!” was next among the top hymns. Written by English Bishop Reginald Heber (1783-1826) with music by English organist John B. Dykes (1823-1876), this hymn exudes a setting of holiness. The writer has observed this hymn performed in several African American Baptist Churches in Florida, especially during communion services.

Other hymns that made the top list included Fanny Crosby’s “Pass Me Not O Gentle Savior” and “Blessed Assurance.” Although Crosby was an American hymn writer, African Americans seem to embrace Crosby’s hymns as they did with those of Isaac Watts, because of their words and meters. From the writer’s observations, the meters are usually changed while performing this hymn; this could be one of the factors for its popularity.

Among other hymns listed as most frequently sung was Isaac Watts’ “At the Cross.” Here again, the texts of Watt’s hymns are still prevalent today in African American churches. This hymn is generally performed during Easter or communion services, which may account for its popularity.

Bill Gaither’s “Because He Lives” was also among the top hymns frequently performed. This hymn is more appropriate for Easter or Advent services because of the text. Additionally, it lends itself to improvisation, as the writer has observed in some churches. It is the opinion of the researcher that this attributes to its popularity among African American Baptists in Florida.

In conclusion, the research information that has been compiled firmly documents the number of traditional hymns sung in Florida’s African American Baptist churches. The overall research further showed that African American Baptists in Florida consider both Euro-American and traditional gospel hymns as “traditional hymnody.” This
indicates that virtually all the African American Baptist churches congregations still sing traditional hymns, but in fewer numbers than the other types shown in the survey.

The research further documents those congregations that had 1,000 or more members ranked high in their usage of traditional hymns. The research further showed that these congregations were more inclined to perform an anthem. In the opinion of the writer, this could suggest a congregation having a trained church music director as opposed to a smaller congregation that performed more gospel-traditional hymns. This might further suggest a smaller congregation not as affluent as some larger ones, and therefore unable to employ musicians that are formally trained.

Although the research revealed the presence of traditional hymn singing in selected African American Baptist Churches in Florida, this study raised additional questions as well. Further research might address the following:

1. Why is there a decline in the singing of Negro Spirituals in the Black Church?
2. Should there be a study to compare the music of Florida Black Churches having professionally trained music directors with those churches whose leaders are not trained musicians?
APPENDIX A

DEFINITION OF TERMS
Definition of Terms

In Gwendolin Sims Warren’s *Ev’ryTime I Feel the Sprit* (1997), the following musical genres used in the African American Worship experience are defined:

**The Negro Spiritual** -- The Negro spirituals, also referred to as slave songs, plantation songs, or jubilee songs, in part to their origin and their tone of victory over adversity, were birthed in a fiery, painful time for African-Americans. They are songs of “jubilee” because the enslaved, in the midst of their despair, found fortitude, hope, and faith in God. These songs are called “spirituals” because the authors based the lyrics primarily on biblical stories and concepts and believed the Spirit of God to be the source. Spirituals cannot be attributed to individual authors, but to the musical and spiritual genius of the African-American people. Drawn from the Bible, hymns, African styles of singing and their creator’s aspirations, experiences, and circumstances, the spirituals spoke of this world and of the next. They addressed a passionate longing of freedom and justice, and also embraced the virtues of Christianity: patience, love, freedom, faith, and hope.

**The Euro-American Hymn** -- English-language hymns (or English translations of European hymns), which were embraced by the African American congregations and eventually published in the earliest African American hymnals. The hymns of Isaac Watts, John Wesley, and Charles Wesley were especially favored by Black Christians. These hymns brought about a new direction in church music, moving it away from psalm singing towards religious poetry. Eventually other English and American hymn writers were included as newer hymnbooks were published.

**Traditional Gospel Hymns and Songs** -- Black religious songs written as early as 1870 but primarily from the 1930s to the 1950s. The contributions of Thomas A. Dorsey, Charles Albert Tindley and Lucie Campbell are significant in this genre. This music encourages feelings, or an expression of feelings, that releases its singers to “sing a new song” each time a song is performed, even while repeating the already familiar words. Additionally, gospel music is spontaneous because it is thought to be inspired by the Holy Spirit. This type of spontaneous, personally expressed gospel singing is more prevalent in the Black church than in the White.

**Contemporary Gospel** -- Gospel music that has been modernized, or popularized, sometimes with the help of the entertainment industry. This music is more closely related to rhythm and blues in its structure of chords, harmonies, and rhythms. Andrae Crouch, Edwin Hawkins, Richard Smallwood, and Kirk Franklin, are representative of a large number of published composers in this area.
Survey Questions

1. Name of church ____________________________
2. Address ____________________________
3. Name and title of respondent ____________________________
4. Year church was founded ____________________________
5. Number of church members ____________________________
6. Music Staff
   _____ Director
   _____ Organist
   _____ Pianist
   _____ Other (please specify) ____________________________

7. Does your church sing "traditional" (European- or American-derived) hymns during the worship services? _____ yes _____ no

8. List the hymnals used by your church; please include the title and date of publication.
   ______________________________________________________
   ______________________________________________________

9. On the back of this sheet, please list the traditional hymns your church has sung during the calendar year 2006 (January 1 - December 31, 2006). Because the central focus of this study is the usage of traditional hymns in African American Baptist Churches, please be as thorough as possible.

10. Please indicate the other types of congregational song used in your services.
    _____ "lined" hymns
    _____ gospel songs
    _____ contemporary gospel music
    _____ "Praise Team"
    _____ spirituals
    _____ other (please specify) ____________________________

11. What is your estimation of the percentage of congregational song in your church represented by traditional hymnody? _____%

12. Please comment on your impression of trends in congregational song seen in your church over the past 5 years.

Thank you for your help.
APPENDIX C

SURVEY RESULTS
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APPENDIX D

LIST OF HYMNS SUNG IN 2006
# List of Hymns Sung in Florida’s African American Baptist Churches in 2006

1. A Mighty Fortress Is Our God (3)
2. Abide with Me (2)
3. All Hail the Power (7)
4. All the My Way My Savior Leads Me (2)
5. Amazing Grace (McIntosh) (16)
6. Amazing Grace (Martyrdom) (3)
7. At Calvary (3)
8. At the Cross (11)
9. Battle Hymn of the Republic (6)
10. Because He Lives (9)
11. Blessed Assurance (9)
12. Blessed Be the Name (2)
13. Blessed Quietness (3)
14. Blest Be the Tie that Binds (3)
15. Calvary (5)
16. Christ Is All (3)
17. Come, Thou Almighty King (2)
18. Come, Thou Fount of Every Blessing (3)
19. Come to Jesus (3)
20. Come, Ye Disconsolate (4)
21. Count Your Blessings (2)
22. Draw Me Nearer (5)
23. Faith of Our Fathers (3)
24. Faith of Our Mothers (3)
25. Farther Along (2)
26. Glory to His Name (5)
27. Go Tell It on the Mountain (7)
28. God Will Take Care of You (3)
29. God Never Fails (2)
30. Great Is Thy Faithfulness (4)
31. Guide Me, O Thou Great Jehovah (3)
32. Hark! The Herald Angels Sing (13)
33. He Is Lord (2)
34. He Lives (4)
35. He’ll Understand and Say Well Done (2)
36. He’s Sweet I Know (2)
37. Higher Ground (3)
38. His Eye Is on the Sparrow (6)
39. Hold to God’s Unchanging Hand (8)
40. Holy, Holy, Holy! Lord God Almighty! (11)
41. How Great Thou Art (6)
42. I’m on the Battlefield for My Lord (3)
43. I Bowed on My Knees and Cried Holy (2)
44. I Have Decided to Follow Jesus (2)
45. I Love to Tell the Story (2)
46. I Must Tell Jesus (3)
47. I Need Thee Every Hour (4)
48. I Surrender All (7)
49. I’ll Be Singing up There (2)
50. I’ll Fly Away (4)
51. In the Garden (3)
52. It Came Upon the Midnight Clear (2)
53. It Is Well with My Soul (7)
54. Jesus Is All the World to Me (2)
55. Jesus, the Light of the World (2)
56. Just a Little Talk with Jesus (3)
57. Keep Me Every Day (3)
58. Lead Me to Calvary (5)
59. Let Us Break Bread Together (5)
60. Lift Every Voice and Sing (8)
61. Lift Him Up (3)
62. Lord I Want to Be A Christian (2)
63. Love Lifted Me (4)
64. More About Jesus (3)
65. My Jesus I Love Thee (1)
66. Near the Cross (8)
67. Never Alone (2)
68. No Not One (3)
69. Nothing but the Blood (4)
70. O Come, All Ye Faithful (9)
71. O Come, O Come, Emmanuel (2)
72. O For A Thousand Tongues to Sing (3)
73. Oh to Be Kept By Jesus (2)
74. Pass Me Not (12)
75. Praise God, from Whom All Blessings Flow (14)
76. Precious Memories (2)
77. Revive Us Again (2)
78. Room at the Cross (2)
79. Satisfied with Jesus (1)
80. Savior, Like a Shepherd Lead Us (2)
81. Silent Night, Holy Night (15)
82. Softly and Tenderly (2)
83. Somebody’s Knocking At Your Door (2)
84. Standing in the Need of Prayer (2)
85. Standing on the Promises (2)
86. Sweet Holy Spirit (4)
87. Sweet Hour of Prayer (3)
88. Take My Hand Precious Lord (11)
89. Take My Life and Let it Be (1)
90. The Beautiful Garden of Prayer (2)
91. The Blood Will Never Lose Its Power (6)
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<tr>
<td>116</td>
<td>Where He Leads Me</td>
<td>(2)</td>
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<tr>
<td>117</td>
<td>Wonderful Words of Life</td>
<td>(2)</td>
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<tr>
<td>118</td>
<td>Yield Not to Temptation</td>
<td>(5)</td>
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</table>
Comments from participants regarding their impression of trends in congregational song seen in their church over the past 5 years

1. “I have been at my church for 19 months. Since then there has been emphasis placed on balanced worship. We do however love to hang on to the great hymns of the church and stress their richness of theology contained in the lyrics.”
   (O. Black, Mount Pleasant Baptist Church, Orlando, July 15, 2007)

2. “Forgetting mainline hymns and songs to contemporary songs rather then the old time Gospel.”
   (T. L. Brooks, Pastor, New St. John Baptist Church, Ocala, July 2007).

3. “… The church was strictly traditional while I was a college student and at the request of the Senior Pastor, I was asked to bring in a more “contemporary beat’ Our service now consists of a Praise Team to open the service, a congregational hymn, the use of doxologies during the service as well as chants, and of course the selections by the choir.”
   (C. A. Cusack, Minister of Music, Greater Friendship Baptist Church, Daytona Beach, July 2007).

4. “The move in my observation is to more contemporary songs rather than the old time Gospel.”
   (A. Davis, Administrator, Hopewell Baptist Church, Pompano Beach, July 19, 2007)

5. “The average age of our congregation is between 30-45. We tend to do popular Praise and Worship Songs of the day.”
   (M. France, Antioch Baptist Church, Miami, July 2007)

6. “The congregational songs of my church have broadened as I gained more exposure attending the Congress of Christian Education workshops, that presents all types of music, especially, the church hymns.”
7. “The trend presently now at the church is a younger congregation which sings contemporary gospel. Every now and then, the church will sing a hymn.”
   (R. A. Frazier, pastor, St. John Baptist Church, Orlando, July 2007).

8. “We have become far more contemporary in our church music. Our former pastor (15 yrs) preferred traditional music (95%). The culture has changed from an average age of 62 to 34. So has the music.”
   (W. E. Harris, Mount Carmel Baptist Church, Clearwater, July 2007)

9. “Traditional hymns have always been an important entity of worship at Bethel, especially the early morning services. However, I would like to see more congregational singing implemented throughout the services.”
   (D. E. Jackson, Organist, Bethel Baptist Church, Tallahassee, July 2007)

10. “We still use congregational hymn singing as a part of almost every service. Not as much as was done about five years ago.”
    (M. Johnson, First Baptist Church of Oakland Park, Jacksonville, July 31, 2007)

11. “We will always sing congregational songs, but we have moved a little more towards contemporary styles of worship, i.e., Praise Team, Youth Choir being more free to move while singing.”
    (S. Jones, Shiloh Baptist Church, Sanford, July 23, 2007)

12. “Over the past 5 years, the Music Ministry of Macedonia strives to keep a balance of sacred music in every worship service.”
    (T. Lane, Minister of Music, Macedonia Baptist Church, Eatonville, July 2007)
13. “We seldom sing traditional hymns. The congregational songs are sung during Praise and Worship services. Our Praise Team sings songs of worship to bring the congregation to a spirit of worship. They also do upbeat songs of praise.”
(R. Linson, Minister of Music, St. John Baptist Church, Panama City, July, 2007)

14. “There used to be a lot of traditional hymns sung, but now the church is leaning more towards gospel music.”
(M. Martin, Music Director, New Hope Baptist Church, Tampa, July 2007)

15. “Congregational songs in our church are utilized by hymns. A hymn is selected each month and is sung for the entire month. At the end of the year, the congregation has familiarized themselves with twelve (12) hymns each year. The congregation receives a spiritual affect when singing such songs as “Because He Lives,” “There is Power”
(H. Mitchell, Antioch Baptist Church, Pompano Beach, July 12, 2007)

16. “We tend to be more traditional in our worship approach, but not traditional to the point that the service is rigid and formal. Congregational singing is led by the choir as a result; we have seen more congregational participation in song.”
(E. Robinson, Minister of Music, New Mount Olive Baptist Church, Ft. Lauderdale, August 2007)

17. “More and more it seems that churches are getting away from traditional hymn singing in the Black church. Many churches are abbreviating their services, so hymns and responsive readings are being eliminated. Anthems are almost a thing of the past in South Florida, and trained musicians (those that read or who have studied formally) are becoming increasingly rare. So, congregational participation excepts for Praise and Worship music is (in my opinion becoming extinct.”
(W. Richardson, Senior Minister, Sweet Home Baptist Church, Miami, August 2007)
18. “We have developed a blended worship style. Our goal for the music ministry is to have an inclusive worship experience because of the varied cultural groups in our church community.”
(R. Sears, Minister of Music, Shiloh Metropolitan Baptist Church, Jacksonville, August 1, 2007)

19. “It is incumbent upon me to force feed hymns on a regular basis. Were we not to do so, hymns would be done not as often. Wed. night Bible study is a platform for presentation of new hymns to the congregation regularly.”
(M. E. Taylor, Minister of Music, New Mount Zion Baptist Church, Tampa, July 2007)

20. “Trends in congregational singing have changed greatly in the last five years. Congregations are of varied age groups, with varied tastes in singing. Worship selections encompass all age groups.”
(D. Whitfield, Minister of Music, Tabernacle Baptist Church, Tallahassee, July 28, 2007)

21. “I feel we should never forget the songs that brought our forefathers through.”
(V. Young, Music Director, New Jerusalem Baptist Church, Lakeland, July 2007)
October 30, 2008

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Duncan E. Jackson 
Tallahassee, Florida

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I am a Doctoral candidate in the Interdisciplinary Humanities Dept. at Florida State University in Tallahassee, Florida. I am conducting a study on Hymnody in the African American Baptist church in the State of Florida. I am requesting permission to include excerpts from the African American Heritage Hymnal to demonstrate some analysis using the following hymns:

- Touch Me Lord Jesus #274
- O For a Thousand Tongues to Sing #184
- O God Our Help in Ages Past #170
- Standing in the Need of Prayer #441
- Order My Steps #333
- Total Praise #813

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Florida State University
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_O God Our Help in Ages Past_ #170

_Standing in the Need of Prayer_ #441

_Order My Steps_ #333

_Total Praise_ #113

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APPENDIX G

COPIES OF HYMNS DISCUSSED
O God, Our Help in Ages Past

ST. ANNE

Attr. to William Croft

From Psalm 90

ISAAC WATTS

1. O God, our help in ages past, Our hope for years to come,
   Our shelter from the stormy blast, And our eternal home!
   Our shelter from the storm-y blast, And our e-ter-nal home!

2. Under the shadow of Thy throne Still may we dwell secure;
   Sufficient is Thine arm alone, And our defense is sure.

3. Before the hills in order stood Or earth received her frame, From ev-er-last-ing Thou art God, To end-less years the same.

4. Time, like an ever-rolling stream, Bears all its sons a-way; They fly, for-got-ten, as a dream Dies at the open-ing day.

5. O God, our help in ages past, Our hope for years to come, Be Thou our guide while life shall last, And our e-ter-nal home.
O God, Our Help In Ages Past 170

Lord, You have been our dwelling place in all generations...from everlasting to everlasting You are God.
Psalm 90:1-2

1. O God, our help in ages past, Our hope for years to come, Our shelter from the stormy blast, And our eternal home!
2. Under the shadow of Thy throne Still may we dwell secure; Sufficient is Thine arm alone, And our defense is sure.
3. Before the hills in order stood Or earth received her frame, From everlasting all its sons away; They fly, forgotten, as a dream Dies at the o'p'ning day.
4. Time, like an ever-rolling stream, Bears hope for years to come, Be Thou our guide while life shall last, And our eternal home.
5. O God, our help in ages past, Our

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O for a Thousand Tongues

CHARLES WESLEY

1. O for a thousand tongues to sing My great Redeemer's praise,
2. My gracious Master and my God, Assist me to proclaim,
3. Jesus! the name that charms our fears, That bids our sorrows cease,
4. He breaks the pow'r of canceled sin, He sets the pris'ner free,
5. Hear Him, ye deaf; His praise, ye dumb, Your loos'ned tongues employ;
6. Glory to God and praise and love Be ev'ry, ev'ry giv'n

The glories of my God and King, The triumphs of His grace,
To spread thru all the earth a-broad The honors of Thy name.
'Tis music in the sinner's ears, 'Tis life and health and peace.
His blood can make the foul'est clean- His blood a-vailed for me.
Ye blind, behold your Saviour come; And leap, ye lame, for joy.
By saints below and saints above- The Church in earth and heav'n.
O FOR A THOUSAND TONGUES TO SING
Then my tongue shall tell of Your righteousness and of Your praise all day long.
Psalm 35:28

1. O for a thousand tongues to sing My great Redeemer's praise,
The glories of my
sinner's ears, Tis life, and health, and peace.

2. My gracious Master and my God, As sist me to proclaim, To spread through all the
bids our sorrows cease, 'Tis music in the
sets the prisoner free; His blood can make the

3. Jesus! the name that charms our fears, That life the dead receive; The mournful, broken
feels your sins forgiv'n; Anticipate your

4. He breaks the pow'r of canceled sin, He loosened tongues employ; Ye blind, behold your

5. He speaks, and listening to His voice, New feel your sins for-giv'n; Antic-i-pate your

6. Hear Him, ye deaf; His praise, ye dumb, Your God and King, The triumphs of His grace!
earth abroad The honors of Thy name.
sinner's ears, Tis life, and health, and peace.

7. In Christ, your head, you then shall know, Shall hear Him, ye deaf; His praise, ye dumb, Your

*May be omitted.

Text: Charles Wesley, 1707–1788
Tune: AZMON, CM; Carl G. Glaser, 1784–1829; arr. by Lowell Mason, 1792–1872

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1. Touch me, Lord Jesus, With Thy hand of mercy,
2. Mold me, dear Master; As I bow before Thee,
3. Feed me, dear Jesus, From Thy holy table,
4. Guide me, Jehovah, Thro' this vale of sorrow,

Make each throbbing heart-beat Feel Thy pow'r divine.
Prostrate and helpless, Make my heart Thy throne.
Rain bread from heaven, Let my cup o'er flow.
I am safe for ev'r, Trusting in Thy love.

Take my will for ev'r, I will doubt Thee never,
Furge my dream with his sep; Burn me with Thy fire;
Naked, sick, and hungry; Poor and weak and lonely,
Bear me thro' the current; O'er the chilly Jordan.

Cleanse me, dear Saviour, Make me wholly Thine.
Lord, make and use me; Ev'er all Thine own.
Feed me, Lord Jesus Till I want no more.
Lead me, dear Master To my home above.
274 Touch Me, Lord Jesus
I will not leave you orphaned; I am coming to you.
John 14:18

1. Touch, touch me, Lord Jesus,
2. Mold, mold me, dear Saviour;
3. Feed, feed me, dear Jesus,
4. Guide, guide me, Jehovah,

With Thy hand of mercy,
As I bow before Thee,
From Thy holy table,
Thro' this vale of sorrow,

Make each throbbing heart-beat
Prostrate, prostrate and helpless,
Rain, rain bread from heaven,
I am safe for ever,

Feel Thy power divine.
Make my heart Thy throne.
Let my cup overflow.
In Thy love.
take my will for-ev-er,
purge my dross with his-sop;
na-ked, sick and hun-gry;
bear me thro' the cur-rent;

I will doubt Thee nev-er, O Lord, please
Burn me with Thy fire; O Lord, please
Poor and weak and lone-ly, O Lord, please
O'er the chil-ly Jor-dan, O Lord, please

cleanse me, my dear Sav-ior,
make, make me and use me;
feed feed me, Lord Je-sus
lead me, my dear Sav-ior

Make me whol-ly Thine.
Ev-er all Thine own.
Till I want no more.
To my home a-bove.

Text: Lucie E. Campbell, 1885-1963
Standin' in the Need of Prayer

1. Not my broth-er, nor my sis-ter, but it's me, O Lord, Stand-in' in the

2. Not the preach-er, nor the dea-con, but it's me, O Lord, Stand-in' in the

3. Not my fa- ther, nor my moth-er, but it's me, O Lord, Stand-in' in the

4. Not the stran-ger, nor my neigh-bor, but it's me, O Lord, Stand-in' in the

need of prayer; Not my broth-er, nor my sis-ter, but it's me, O Lord,
need of prayer; Not the preach-er, nor the dea-con, but it's me, O Lord,
need of prayer; Not my fa-ther, nor my broth-er, but it's me, O Lord,
need of prayer; Not the stran-ger, nor my neigh-bor, but it's me, O Lord,

Stand-in' in the need of prayer.
Stand-in' in the need of prayer. It's me,
Stand-in' in the need of prayer.
Stand-in' in the need of prayer.

need of prayer; It's me, it's me, O Lord, Stand-in' in the need of prayer.
It's me, it's me, O Lord, Stand-in' in the need of prayer.
It's me,
441 **STANDIN’ IN THE NEED OF PRAYER**

Hear my prayer, O LORD, and give ear to my cry; do not hold Your peace at my tears.

Psalm 39:12

1. Not my broth-er, not my sis-ter, but it's me, O Lord,
2. Not the preach-er, not the dea-con, but it's me, O Lord,
3. Not my fa-ther, not my moth-er, but it's me, O Lord,
4. Not the stran-ger, not my neigh-bor, but it's me, O Lord,

Stand-in’ in the need of prayer;
Stand-in’ in the need of prayer;
Stand-in’ in the need of prayer;
Stand-in’ in the need of prayer;

broth-er, not my sis-ter, but it's me, O Lord,
preach-er, not the dea-con, but it's me, O Lord,
fa-ther, not my moth-er, but it's me, O Lord,
stran-ger, not my neigh-bor, but it's me, O Lord,

Stand-in’ in the need of prayer.
Stand-in’ in the need of prayer.
Stand-in’ in the need of prayer.
Stand-in’ in the need of prayer.
It’s me, it’s me, O Lord, Stand-in’ in the need of prayer; It’s me, it’s me, O Lord, Stand-in’ in the need of prayer.

Text: Negro Spiritual
Tune: STANDIN’ IN THE NEED, 13 7 13 7 with refrain; Negro spiritual

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113  **Total Praise**

_I lift up my eyes to the hills—from where will my help come?_

_Psalm 121:1_

Lord, I will lift mine eyes to the hills

knowing my help is coming from You.

Your peace You give me in time of the storm.

You are the source of my strength.

You are the strength of my life.
I lift my hands in total praise to You.


Amen, amen. Amen, amen.

Amen, amen. Amen.

Amen, amen. Amen, amen.

Amen, amen.

Amen, amen.

Amen, amen.

Amen.
REFERENCES


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