THE PROBLEM OF MUSIC IN THE NEGRO CHURCH

A Thesis Presented for the
Degree of Master of Arts

BY

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1947

Approved by:

[Signature]
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Also, the writer wishes to make grateful acknowledgment to the ministers, directors, organists and friends of Columbus, Atlanta and areas of Georgia, who so willingly assisted him by answering questionnaires, personal interviews, and whose interest has shown a definite need for the improvement of music in the Negro church today.
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CHAPTER I
Introduction

PROBLEM

The purpose of this thesis is to present a study of Negro church music and offer suggestions and materials for its improvement.

The study is being approached from the point of view of the minister, the musician, the choir director, and congregations in Columbus, Ohio. Occasional use has also been made of several other studies, such as those dealing with Atlanta and rural areas of Georgia.

There is a definite need for a program of music and worship in the Negro church today that will touch the hearts and lives of all people. A program that shall embrace the very highest ideals of music and art, a program which shall bring the people to comprehend, and to actively and enthusiastically use the means and instruments of religious worship handed down from generation to generation.

On the one hand people must be inspired and trained to make personal use of the means of worship. On the other hand the highest ideals, religious and aesthetic must be encouraged.

Music in particular, has been and continues to be of great service in developing man's religious nature in bringing him to an experience of communion with God and fellow-
ship with Jesus Christ.

If all Negro ministers were thoroughly and intelligently trained in the knowledge of the part music should play in worship and were given a good course in church music, an important step would be taken toward more ideal conditions in our churches.

In the Negro church, the persons responsible for the service have the great task of trying to satisfy the needs of both the educated and uneducated communicants in their search for worship.

The subject of church music in the Negro church as a practical problem is one that all ministers, musicians and earnest Christians may well regard, not only with respect, but with peculiar enthusiasm and consecration.

LIMITATIONS AND SCOPE

The survey was limited to thirty-eight churches in Columbus and vicinity. A brief study was made in Atlanta and rural areas of Georgia. Denominations contacted were the Baptist, Episcopal, Methodist, Presbyterian, Seventh Day Adventist, Church of Christ, Spiritualist and Holiness.

Not only were the ministers contacted but also the choir directors, and organists.

Laymen of various denominations in Columbus and Atlanta were consulted as to the effectiveness of music in the worship service.
METHOD OF STUDY

Questionnaires were used for the purpose of compiling data concerning the organization of the choir, training of the director and members, attitudes of the congregation and minister toward the music used in the worship service and the function of music in their particular service.

Several letters were sent to musicians outside of the city requesting their attitudes as to the importance of music in worship.

The conclusions made in this thesis are chiefly concerned with developing a functional program of music education in the Negro church.

It is hoped that the thesis will awaken a more active interest in the Negro church on the part of the public, that it will stimulate church leaders to improve the worship service and that will be of use to the church musician and other persons interested in the music of the church as dominant factor in Negro development.
CHAPTER II

The Negro and the Church

When the slave was brought to America, he brought with him all the superstitions, all the wild savagery of his religion. One may find this religion still has its remnants in the lives of the Negro of today. "In particular, the fetich held sway among these people which is exemplified in the carrying of the rabbit foot or other relics for the sake of warding off evil."¹ This was a secret religion that lurked during the slavery days and lurks today as white and black art. Thousands of Negroes still believe in hoodoos, spirits, witchcraft and ghosts. This is the survival of the old African spirit belief of voodoo rites. These rites are practised today in many parts of the South. They characterize savage ceremonial dances, songs, and shouts accompanied by sticks, bones or primitive drums.

"The worship of Voodoo is paid to a snake kept in a box. The worshippers are not merely a sect, but in some rudes, savage way, also an order. A man and woman, chosen from their own number to be the oracles of the serpent-deity, are called the king and queen. The queen is the more important of the two, and even in the present dilapidated state of the worship in Louisiana, where the king's office has almost or quite disappeared, the queen is still a person of great note.

It (voodoo worship) long ago diminished

¹ W. D. Weatherford, Negro Life In The South, p. 125
in frequency to once a year, the chosen night always being the eve of St. John. For several years past the annual celebrations have been suspended; but in the summer of 1884 thy were--let it be hoped only for the once--resumed...

Now a new applicant for membership steps into the circle. There are a few trivial formalities and the voodoo dance begins. The postulant dances frantically in the middle of the ring, only pausing, from time to time, to receive heavy alcoholic draughts in great haste and return more wildly to his leapings and writhing until he falls in convulsions. He is lifted, restored, and presently conducted to the altar, takes his oath, and by a ceremonial stroke from one of the sovereigns is admitted a full participant in the privileges and obligations of the devilish free masonry. But the dance goes on about the snake. The contortions of the upper part of the body, especially of the neck and shoulders, are such as to threaten to dislocate them. The queen shakes the box and tinkles the bells, the rum bottle gurgles, the chant alternates between king and chorus:

"Eh! Eh! Bomb hone, hone!
Canga bafio tay
Canga moon day lay,
Canga do keelah,
Canga lil!

There are swoonings and ravings, nervous tremblings beyond control, incessant writhings and turnings, tearing of garments even biting of the flesh--every imaginable invention of the devil."2

The expression of all this plus the privations and insults of slavery life brought to America the birth of the spirituals.

2. Mr. George W. Cable's article "Creole Slave Songs", The Century Magazine, April, 1886 -- Cited from H. E. Krehbiel, Afro-American Folksongs, pp. 40-41
church. These songs were expressions which represented the joys, sorrows, hopes and aspirations of an enslaved people, and through them the race was able to endure suffering and survive.

Before the Civil War, the slaves attended churches with their white masters, in galleries or other sections designated as proper to their lot. In very few instances did the slave take any active part in the church but had to hold their own worship services in secret, which was forbidden by their masters. Here was the beginning and rise of the early church.

After the emancipation proclamation the Negro was hampered in respect to his social, economic and civil life; and these restrictions resulted in the rapid development of the Negro church.

"The slaves brought with them something of the emotionalism they had been familiar with in Africa. Ecstatic ceremonies, shouting meetings filled the church after the regular services or in a special secret meeting place. When the Negro church was free to develop its own Adaptations of religious expression, these emotional rituals were made a part of the worship service and have been slowly refined during the passing years."3.

During slavery, worship was begun as an imitation of the white church but soon it developed characteristics of its own. Due to the illiteracy of the Negro, he depended upon his memory. He used the spirituals and adopted many of the songs used in the white revival meetings, he attended.

The form and manner of worship has gradually changed in the church. The ability to read and write improved the services of worship and appealed to their intellect as well as their emotions. The spirituals as well as gospel songs, hymns and anthems are widely used; but no longer is there absolute dependency upon memory. The music in most of the churches is led by vested choirs and accompanied by the organ, piano and orchestral pieces. In some services, the older people occasionally break into song, especially following the sermon. But this seldom ever happens in the more formal type of service.

In all the services, hymns are used with the congregation joining in singing with the choir those hymns which are familiar to them. Hymnals are used in most churches. But a few of the churches (especially the rural) depend fully on memory.

A wide variety of anthems, spirituals and gospel music are used by the choirs. Gospel music is gaining popularity, not only in the Negro church, but the white as well. This feature was particularly noted in the urban and rural churches of the South.
In some services of the Negro church extreme emotionalism is prevalent. "The preacher employs gestures, intonation of the voice, sobbing, and words designed to arouse emotion. His audience aids with interjections at certain points, with the stamping of the feet." 4 Here, there is a great deal of choir and congregational singing, and use of musical instruments of the percussion type -- drums, tambourines, cymbals, triangles and the guitar.

The regular public worship service normally consists of the following elements:

1. Singing -- lead by vested choirs with the assistance of the organ, and in a few instances of brass, reed, or string instruments. The choirs use a variety of anthems in addition to leading the congregation in the singing of spirituals, gospel songs and hymns.

2. Prayers -- usually offered by both the ministers and the laymen. They usually consist or follow a pattern in which many attitudes toward God and the world-order. These prayers are followed by the choir chanting the Lord's Prayer or Sweet Hour of Prayer.

3. Announcements -- In some services the reading of notices and making of announcements take a large part of the time. Many of them are repeated and emphasized during the service by the pastor. Some churches use the printed bulletins. Announcements usually include financial, business, social, church program and other notices. Many people find the worship service lacking in effectiveness because of the over-emphasized remarks and announcements.

4. The remainder of the service consists of the reading of the scripture, sermon, "opening the doors of the church" with the use of music, "collection" (a great deal of time is taken in appealing for money) and the benediction.
In the Negro church, the minister has "played a conspicuously important part as a leader in the early struggles of the race and has held ever since a strategic place in Negro life." 5.

Mays and Nicholson have revealed in their study of ministerial graduates: "that 80 per cent are not college graduates, 61.1 per cent range from high school graduates to those who have never gone through grammar school; and that only 35.2 per cent have had from one to four years of college training". 6. But the ministers of today are better trained academically than the men of former years.

In the majority of Negro churches there has been no standard of allowing men to enter the ministry. If a man says he is called to preach, then he is usually ordained and he starts a church. This factor accounts for the lack of academic training of Negro ministers. Today, the majority of untrained ministers are found in the rural Negro churches while the urban churches are demanding and receiving better trained ministers in the North and the South.

With the increasing number of high school and college graduates, the laymen's cultural, and intellectual level is being raised and demanding better trained ministers in their churches.

5. Mays & Nicholson, The Negro's Church, p. 38
6. Ibid, p. 41
CHAPTER III

The Musical Leadership in the Church

The minister is the ideal leader of the music and worship program of the church. He must call them together for the purpose of worship, he must instill in them the spirit of worship and teach them how to worship.

The minister of the church should be trained through required courses in the theological seminaries, and institutes, to prepare and lead services of worship. He should be the leader of the church in its program of music and worship, and in its education development along these lines. Since he is the leader or director of religious education; he very definitely should be trained in at least the appreciation of music and the art of worship.

Since music is vitally related to religion and is the most effective handmaiden and servant of the church, then there is a good reason for strongly claiming that the individual who is not trained in this field is not completely equipped for the profession of the ministry.

The church musician is also important in the leadership in creating genuine church music in the entire worship service. The church musician includes the director, organist pianist, choir and the congregation.

The church musician should aim through music to enhance and nourish man's religious life, and develop his spiritual
perception. The director of music occupies a position which inherits the responsibility of educating worshippers to the degree that they may give and gain the maximum in religious service through the medium of music.

Goals to which the director should aspire, effective and desirable in each person, the choir and community, should include:

1. Music as a means to moral and spiritual growth.

2. Music as a means of developing loyalty and responsibility.

3. Music as a means of strength and construction.

All of these goals are elements which are representative of "Christian living".

The church choir is a section of church workers drawn from the congregation like any other voluntary church organization. Qualifications of a choral society are purely musical, whereas entry to a church choir is by membership of a church. Therefore, the church choir is not an independent organization but a small section of the congregation - an executive committee with a choirmaster as chairman charged with the musical interests of the congregation. This small body of lay-workers lead their fellow-worshippers in praise to and adoration of the Almighty.

The choir's place in community musical life should
maintain and continue its original religious function wherever she appears. The choir must advance spiritual and cultural growth. Much may be done in this respect if the choir leads in promotion of special projects, programs, and other directed community activities. The choir may easily be instrumental as the link between the church and community through making the church program a part of the community life. In doing this, the choir should never lower its standards or lose its original character. It should educate and bring up the community standards and appreciations of the best in music and worship. The choir may give the community opportunity to forward requests for favorite anthems and hymns to be repeated in a special service. After a period of time, the choir should be able to evaluate its educational significance through similar projects.

The choir should also serve as a model and incentive for other choirs of the church and choral groups of the community.

Both choirmaster and choir members should always be conscious of the fact that they bear the responsibility of aiding the worshippers gain greater spiritual benefits through their musical service.

The selection of literature must surely depend upon the size and ability of the choir and to some extent the edifice. Music for worship service should be selected through an attitude which recognizes music as an integral part of the service. It should not be chosen to show off the skill and spe-
cial abilities of either the choir or the individuals. The music should be chosen for what it can add to the service. The message of the music must be worthwhile, and evocative of the type of service desired.

True worship music evolves rather simple forms of beauty through (a) restrained melody
(b) common chords and dignified harmony
(c) stable and steady rhythms
(d) strength, vitality, humility, adoration, praise and meditation.

Music which resorts to secular or popular techniques for cheap effects should be avoided.

If choir music is to function as genuine church music, there must be a correct conception of its duty and reason for being. It should realize the true character and significance of divine worship, be conscious of the church service as a supreme occasion. The choir must be united in aim and spirit with the clergy and congregation. The interests and desires of only one person must be subordinated and coordinated for the necessary devotion of the whole. The future of the group depends upon the extent to which each is willing to strive for unity of understanding, response, and creation. Enthusiasm should emerge through various relationships of men and women, laboring for an ultimate goal in the experience of working, serving, and creating together.
The organist is a distinctive agent in creating a worshipful or devotional atmosphere of the service -- in his preludes and postludes; "as leader of the congregation in the hymns; as the accompanist of the choir in the anthems and chants." He creates the mood of worship from the prelude to the postlude, unifying the whole service. In addition to his technique, he should possess a religious attitude towards the services of the church and know how to transfer his own emotions through the organ to the choir and the congregation. He can lend the director great assistance in educating the choir towards higher ideals of perfection.

The congregation must be considered as an important element and powerful influence in the planning of music for the worship service.

Congregational music must be simple and within its capabilities so that the entire congregation may unite in singing it. Too often it receives little attention from either the minister or the choir. This is due in most cases to the following facts: (a) The minister is chiefly concerned with his sermon and other parts of the service. (b) The choir is concerned with its anthems and response. Therefore the congregation is left without consideration or leadership.

1. J. N. Ashton, Music In Worship, p. 203
Most churches have a repertoire of only a few familiar hymns. This can be improved by the minister and the church musician. Hymns and tunes selected should include those used by the church at large and also newer ones that are worthwhile. In many cases familiar hymns are sung by memory.

All hymns should be selected carefully in regards to their text and appropriateness to their place in the service. Congregational singing should maintain dignity and seriousness, which are essential features of religious worship, in accordance with the mood and spirit of the entire service. Worshipful singing should be joyful, reverent, tender, inspirational, and fervent.

Congregational music can be improved, by having a few short sermons or talks on the hymns. A few notes in reference to the hymn may be printed in the church bulletin.

The character of church music and its function, desirable in the effectiveness of the worship service, can be achieved through the cooperation and education of the minister, director, and organist.
CHAPTER IV
Spiritual and Gospel Music

Spirituals were the expression of a people long de-
pressed and unhappy under oppression, with no promise of re-
lief. These songs, created under these conditions, were nat-
urally expressed in both words and music, with a yearning to
reach the "promised land" -- free from bondage. The spirit-
ual was the sole means of expressing the slave's emotions and
feelings, which were intimately connected with his work, play,
joy, sorrow, and of things earthly and things spiritual. They
represent one of the greatest contributions to American cul-
ture. For a more complete study of the spiritual, I refer you
to Hilliary Hatchett's thesis -- "A Study of Current Attitudes
Toward the Negro Spiritual."¹

In interviewing church musicians and laymen of the Colum-
bus area, many disapproved of the spiritual in the worship
service because:

1. "They revealed the past struggles of the Negro slave
which we are trying to forget."
2. "Should be used only for concerts."
3. "Spirituals are folk music and should not be used in
the church."
4. "There are none which are suitable to fit the worship
service.
5. "We are trying to educate our congregation to appre-
ciate the best in church music, therefore, we don't
use them."
6. "They should only be sung by individuals who can put
themselves in the mood and feel them as those per-
sons felt them during that period."

¹ Hilliary Hatchett, A Study of Current Attitudes Toward
the Negro Spiritual, Published Master's thesis, Ohio
State University, 1946
7. "They have been ruined by the jazz artists."
8. "Gospel music sounds much better."
9. "Its social implication."
10. "They make me sad and remorseful."

Others used and approved of them because they wanted to keep them alive.

In Atlanta and the surrounding areas of Georgia, the persons interviewed approved of the use of spirituals in the church but felt they should be used with discretion. "They reveal the struggles that exist among Negroes today in the South." These persons feel that the spirituals give to them a consolation that even though they are unable to enjoy life here on earth, they can look forward to a better one in another world (Heaven). This is the message of the spiritual. But many are concerned as to whether Dorsey and gospel music will replace the spiritual.

Gospel and Dorsey music, which has rapidly influenced the music of the Negro church, are songs which are religious in words but set to a jazzed or secular type of melody. They are sung with blues effect, have a repetition of words and melodies, and syncopated rhythms. They usually work the emotions of those individuals who crave this sort of stimulant causing them to shout, stamp feet, go into a sort of dance and express emotional outbursts. For a more detailed discussion of this subject, I refer you to Katherine Small's thesis -- "The Influence of the Gospel Song on the Negro Church." 2.

2. Katherine L. Small, The Influence of the Gospel Song on the Negro Church, Published Master's thesis, Ohio State University, 1945
There are many spirituals that have been arranged by such well known Negro musicians as Henry T. Burleigh, Nathaniel Dett, Lawrence Brown, Laurence James, Rosamond Johnson, N. Clark Smith, Edward Boatner and William Rhodes, which are suitable for the choir. There are also those that could be used as prayers, invitational hymns and congregational numbers. A message can be gotten from the spiritual which would greatly enhance the worship service. The writer has suggested a number of arranged spirituals which are suitable for the choir, in the latter part of this study.

The minister could aid the Negro church in the use of the spiritual in the service by giving its history and background.

Gospel choirs, quartets and other groups of this nature in particularly the South, make tours of urban and rural areas, competing against one another, giving concerts and entertaining various white groups. Their singing characterizes weird harmony, shouting, stamping of the feet, clapping and contortions of the body. These performers have a wide and appreciative audience and occasionally break through to the radio and receive national attention. This has greatly influenced its use in the church.

The "Gospel and Song" (program with gospel choirs of all Columbus churches represented) which is held in Columbus once a month draws capacity crowds of all races and denominations.

While interviewing many persons concerning Dorsey and
gospel music, a few claimed that one of the main causes for the popularity of the gospel song is -- "too many ministers were not satisfying their congregations in their sermons, attendance and collections began to fall below par, and consequently the ministers turned to the use of the Dorsey and gospel music as a substitute. It is used as a form of entertainment rather than worship."

The writer was informed that recently, one church in this city has been requested by the minister to discard all Dorsey and gospel music or any music that is jazzy in form. The minister took a part of the Sunday morning worship service to illustrate with choir the differences and backgrounds of gospel music, anthems and hymns -- through its words, harmony, interpretation and meaning. After these examples were given, the minister informed the congregation that music used in the church would be censored as to content. The congregation seems to be well pleased with the high type of music being used in its church at present.

These are some of the opinions received from church musicians and laymen concerning Dorsey and gospel music:

1. "I hope it doesn't replace the hymns and anthems of the church."
2. "It's a serious problem because many of the Baptist and Methodist churches are losing members because they don't appreciate this type of music."
3. "This type of music must not be used if we are to keep our young people who are returning from college, finding a dislike for it -- joining the Congregational, Episcopal and Catholic churches in large numbers."
4. "Several of my friends and I have been attending the white churches because we dislike it."
5. "Our ministers could avert the use of this music if they had any backbone."
6. "Ministers are using it as a substitute for their poor sermons and getting more money."
7. "It seems that Negroes are reverting back to the ways of the slave."
8. "I enjoy it because its words express a lot of truth."
9. "It makes you feel the spirit."
10. "It gives you a chance to express yourself."

The writer contends that Dorsey and gospel music is not conducive to worship. It only satisfies the emotional rather than the spiritual. The writers of this music are seemingly interested in its sale for financial gain and have little regard for its influence in secularizing music in the church. There are a few factors though that must be considered for its "liking" -- the psychological and the sociological viewpoint.

The Spiritualist and Holiness faiths use a certain type of rhythmical and emotional music which is a part of their ritual and religion, and needs have no connection with the Dorsey or gospel music. Even though these persons of these religious faiths use this music and emotional outbursts are illustrative of their belief, it gives no authority to persons of other faiths to use Dorsey or Gospel music as church music. Even in those communities where a more primitive religion is practised, a more sincere expression is found in the spiritual than in the gospel song.

If the standard of church music is to be raised to a high level in the Negro church, Negroes must come to the re-
alization that genuine church music, through its power of expression and impression, exalts the religious, stimulates and clarifies religious consciousness. When the music of the church fails to do this, it ceases to be genuine church music and only becomes music in the church.

This situation demands serious thinking on the part of both the minister, the church musician as well as the layman, and would be of great assistance in raising the cultural level of music in the Negro church.
CHAPTER V

Presentation of Data

The data in this study was compiled to obtain the attitudes of the choir and congregation toward their music, types, material aspects and its usage in the worship services of the Negro church. Refer to last pages of this thesis for a copy of the questionnaire.

Questionnaires were distributed to thirty-five churches in Columbus and vicinity, to ministers, organists, and director of all denominations included in Table I.

Baptist
Christian
Congregational
Episcopal
Holiness
Methodist
  a. African Methodist Episcopal
  b. African Methodist Ex Episcopal Zion
Presbyterian
Seventh Day Adventist
Spiritualist
TABLE I

Questionnaires returned, not returned, and classified by denominations

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<tr>
<th>Denomination</th>
<th>Number Reporting</th>
<th>Number not Reporting</th>
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<td>Baptist</td>
<td>9</td>
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<td>0</td>
</tr>
<tr>
<td>Spiritualist</td>
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</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>18</strong></td>
<td><strong>17</strong></td>
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It was revealed from the questionnaire that eighty-three per cent of the churches had more than one choir, ranging from senior, junior, men's and women's chorus to intermediate, gospel and children's choir. Larger churches ranged from three to six choirs and the smaller churches from one to two choirs.
TABLE II

Number of choirs reported by the various churches

<table>
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<th>Churches Reporting</th>
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<td>Bethany Presbyterian</td>
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<td>Dublin Congregational</td>
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<tr>
<td>Mt. Olivet Baptist</td>
<td>6</td>
</tr>
<tr>
<td>Mt. Vernon A. M. E.</td>
<td>3</td>
</tr>
<tr>
<td>Oakley Baptist</td>
<td>2</td>
</tr>
<tr>
<td>Second Baptist</td>
<td>4</td>
</tr>
<tr>
<td>Seventh Day Adventist</td>
<td>3</td>
</tr>
<tr>
<td>Shiloh Baptist</td>
<td>6</td>
</tr>
<tr>
<td>St. Paul A. M. E.</td>
<td>3</td>
</tr>
<tr>
<td>Trinity Baptist</td>
<td>5</td>
</tr>
<tr>
<td>Union Baptist</td>
<td>3</td>
</tr>
<tr>
<td>Union Grove Baptist</td>
<td>3</td>
</tr>
<tr>
<td>Unknown (name not given) Baptist</td>
<td>2</td>
</tr>
<tr>
<td>Mt. Calvary Holy Church of America, Inc.</td>
<td>1</td>
</tr>
</tbody>
</table>

| Total                            | 18               |
|                                  | 53               |

Churches rotate use of choirs ordinarily using two each Sunday. Very seldom do any two choirs sing together as a group due to differences in the types of music (Dorsey and gospel) sung.
TABLE III
Showing the previous preparation the members of the choir have had

<table>
<thead>
<tr>
<th>Churches</th>
<th>All Trained Voices</th>
<th>All Untrained Voices</th>
<th>Untrained and Trained Voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>0</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Congregational</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Episcopal</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Methodist</td>
<td>0</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Holiness</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Seventh Day Adventist</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>0</strong></td>
<td><strong>6</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>

One church reported all of the members of their choir read music very well.

TABLE IV
Showing the previous preparation the directors have had

<table>
<thead>
<tr>
<th>Churches</th>
<th>Trained</th>
<th>Some Training</th>
<th>Untrained</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Congregational</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Episcopal</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Holiness</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Methodist</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Seventh Day Adventist</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>7</strong></td>
<td><strong>7</strong></td>
<td><strong>4</strong></td>
</tr>
</tbody>
</table>

*Trained -- High School music, Vocal training and read music fairly well
From personal interviews it was learned that most of the choir directors have had training in piano, organ, and voice but have had little experience in conducting, harmony, appreciation or church music.

TABLE V

Types of music in music libraries, (Numbers under the specific types of music refer to number of churches using them).

<table>
<thead>
<tr>
<th>No. of Churches</th>
<th>Anthems</th>
<th>Dorsey and Gospels</th>
<th>Gospel Hymns</th>
<th>Spirituals</th>
<th>Chants</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>9</td>
<td>8</td>
<td>7</td>
<td>9</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>Congregational</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Episcopal</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Holiness</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Methodist</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Seventh Day Adventist</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>13</td>
<td>16</td>
<td>10</td>
<td>15</td>
<td>15</td>
<td>14</td>
</tr>
</tbody>
</table>

Most of the churches reported that they used spirituals occasionally -- as congregational numbers or "invitation hymns". They are seldom used as anthems; in some instances as a solo.

Churches also reported all voice parts (S. A. T. B.) were represented in their choirs. All music was sung as written, but very few songs were arranged.
As to the instruments used in accompanying the voices and
the worship services, the report is as follows:

Four used the piano
Two used the organ
Seven used the piano and organ
One used the piano and solovox
One used the piano, organ and violin
One used the piano, organ and occasionally
the violin, clarinet and saxophone
One used the piano, organ and on special
occasions three pianos
One used the Hawaiian and Spanish guitar,
drums, triangle, cymbals and xylophone

TABLE VI

<table>
<thead>
<tr>
<th>No. of Churches</th>
<th>Christmas</th>
<th>Easter Day</th>
<th>Mother's</th>
<th>Other Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>9</td>
<td>8</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Congregational</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Episcopal</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Holiness</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Methodist</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Seventh Day Adventist</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>16</td>
<td>14</td>
<td>11</td>
</tr>
</tbody>
</table>

The other programs included, Palm Sunday, Children's Day,
Thanksgiving, Men's Day, Vespers and occasionally special con-
certs, and recitals.

**TABLE VII**

How music is selected for the service

<table>
<thead>
<tr>
<th>No. of Churches</th>
<th>By Min.*</th>
<th>By Dir.*</th>
<th>By Min. &amp; Dir.</th>
<th>By M. D.</th>
<th>By Min., Dir., &amp; M. C.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>9</td>
<td>0</td>
<td>3</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Congregational</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Episcopal</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Holiness</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Methodist</td>
<td>4</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Seventh Day Adventist</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>on special occasions</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>18</strong></td>
<td><strong>0</strong></td>
<td><strong>6</strong></td>
<td><strong>12</strong></td>
<td><strong>0</strong></td>
</tr>
</tbody>
</table>

All churches reported that music was financed by either the church, choir or combined efforts of both.

---

*Min.* = Minister  
*Dir.* = Director  
*M.C.* = Music Committee
TABLE VIII

Attitudes of the congregations towards the music used in the worship service

<table>
<thead>
<tr>
<th>No. of Churches</th>
<th>Approved</th>
<th>Non-committal</th>
<th>Disapproved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>9</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>Congregational</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Episcopal</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Holiness</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Methodist</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Seventh Day Adventist</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>18</strong></td>
<td><strong>15</strong></td>
<td><strong>3</strong></td>
</tr>
</tbody>
</table>

Consideration for the factors of personality, tradition, are involved in the "liking" of music in the worship service.

TABLE IX

Choir's attitude toward the music used in the order of service

<table>
<thead>
<tr>
<th>No. of Churches</th>
<th>Approved</th>
<th>Non-committal</th>
<th>Disapproved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>9</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>Congregational</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Episcopal</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Holiness</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Methodist</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>
TABLE IX

Choir's attitude toward the music used in the order of service - con.

<table>
<thead>
<tr>
<th>No. of Churches</th>
<th>Approved</th>
<th>Non-committal</th>
<th>Disapproved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presbyterian</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Seventh Day Adventist</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>18</strong></td>
<td><strong>14</strong></td>
<td><strong>0</strong></td>
</tr>
</tbody>
</table>

Many persons interviewed, voiced the opinion, they appreciated good music in the worship service but objected to the influence of the gospel music, and lack of cooperation between the minister, director, and organist, due to lack of training and organization in the service.

The minister's viewpoint as to the function of music in their service of worship:

1. "Music prepares atmosphere for worship."
2. "A most vital function. Without it there is no service of significance."
3. "Enhances the beauty of worship and makes for congregational participation."
4. "It is inspirational. Also provides opportunity for participation by large number of individuals. It prepares the people for the other parts of the service."
5. "We consider it as important as the sermon. Its liturgical nature is stressed constantly to the director, choir members, and the congregation."
6. "A large per cent."
7. "Precedes and follows the sermon."
8. "Leads the congregation."
The directors and organist-directors viewpoint to the function that music can contribute to the service of worship:

1. "Our purpose is twofold: Music as worship and music in worship."
2. "It should create a worshipful and restful attitude."
3. "A very important part of the service."
4. "Makes a large contribution."
5. "A large part of the worship service is music."
6. "Music plays a large and impressive part in the worship service. Music very definitely sets the mood for worship."
7. "Congregational participation in worship for beauty and sacredness of the service."
8. "We believe that music is a sermon as well as the preaching."
9. "It is the means by which one can worship if he never heard a sermon except in song. So it sets the stage for the sermon, if any."

Seventeen of the thirty-five churches did not return their questionnaire. When contacted a second time, most of them indicated that their failure to return the questionnaire was that they (Ministers) were not familiar with the organization of the choir or the music of the church. Other churches did not care to participate in the survey.

In interviewing clergymen and laymen of the various denominations, these are some of the music problems they are deeply concerned with in the church today:

1. The tendency to jazz almost all singing in too many churches --has this any significant relationship to Negro morals or reflect the emotional element in his religion at the expense of the intellectual?

2. The problem of the "gospel song" and its effect on the worship service and the congregation. (Several ministers and church musicians discourage its use in the Sunday services).
3. The need for better music appreciation programs in the schools (especially the southern schools).

4. The need for music training under the supervision of competent authorities at the various denominational conventions.

5. Ministers and church musicians should avail themselves of the opportunity for training in the appreciation and effect of music in worship. Why don't they?

6. Many of the Presbyterian, Congregational, Methodists and some Baptists are leaning more toward the liturgical form of worship. Will this change have any affect on other Negro church services of worship?
CHAPTER VI

Conclusion

This study and data, which is admittedly limited, has resulted in some very definite conclusions and suggestions to aid the solving of problems of music in the Negro church.

First, since most of the directors and organists are untrained, and yet interested in the promotion of effective church music, provisions should be made by the church to provide assistance in the opportunities of educating them with courses in the history, theory, practice of church music, and in-service training conducted by local bands of church musicians for mutual aid in securing background and training for this important work.

Second, seminaries would do well to acquire facilities to study the function of music in the services of religious worship. This would be of vital importance to the majority of Negro ministers who lack this training. Too often, the minister selects the hymns and anthems to his liking and the director is left completely out with no authority in the matter. From inquiries made, the majority of our colored ministers feel that music is not a part of worship but used as matter of form or show. Perhaps this opinion is widespread. Consequently, this has a lot of effect upon the congregations' response to music. In most of the rural and
smaller churches of the South, the minister is the leader of congregational singing and church musician also. The minister's conception of church music rests in a large measure upon tradition and custom which hampers the efforts of church musicians. Seminary courses in church music would definitely improve this situation.

Third, directors, organists and other church musicians should be offered opportunities in formal education and provisions should be made by the church for their growth and maintenance. Though these workers have many problems which are local and individual, with each worker having to work out many things for himself, these are matters in which the experience and knowledge of trained musicians would be most valuable. In meeting with others, they would see they are not alone in their problems.

Fourth, the congregation has much influence on the music of the church. Their attitude and conduct affects the value of the service for themselves, and also reacts upon those charged with leading the services. Several ministers informed the writer that the choir should come to have the same consciousness of responsibility for leadership and inspiration of the congregation in the service as they themselves. Ministers should have a sufficiently large repertoire of hymn tunes to avoid the frequent repetition of the same ones in the worship service to give a necessary variety,
yet at the same time small enough to be thoroughly familiar to the congregation. Congregational singing has been poor in most churches due to the lack of familiarity with the hymnal.

Fifth, the church musician and the minister should make a serious study of the hymns, anthems and responses in relationship to the particular type of service. This would prevent friction, which often exists between the minister, director and other church musicians. They should realize the true character and significance of divine worship and be conscious of the church service as a supreme occasion. Only through the combined efforts of the minister, and the church musician can genuine church music be attained.

Sixth, every Negro church should have a definite plan in teaching its people music of the church. The proper place to begin this educational program is in the Sunday School. "The children must be taught to understand and respect the forms and traditions of the church -- habits and techniques of worship. Only when they have this foundation will they be able to comprehend the music that goes with it."¹ This is definitely an important factor in the improvement of music of the Negro church.

Seventh, the music and worship service could be improved by the use of a church bulletin (program of the worship service). Too often churches spend money for gaudy

¹. Joseph W. Clokey, *In Every Corner Sing*, 1945, p. 82
pageantry and other minor things which are not necessary in the effectiveness of worship. Whereas this money could be spent in securing a mimeograph machine to print a church bulletin which would be a distinct contribution to the service. By printing the text of anthems, especially those which are not familiar, would be helpful in promoting or making worship more vital and avoid the strain of the congregation to receive the benefits of the words sung by the choir.

Eighth, the choir can assist in improving the music of the church by sponsoring song-fests, choir festivals, vespers hours, and hymn sings. Presenting to the church and the community the best examples of church music. These types of programs would not only educate but give to the people a better appreciation and consciousness of music in worship.

Ninth, church musicians, in their respective areas, could organize themselves together for the purpose of the further development and education of music and worship in the Negro church. Authorities on church music could be called in to lecture, demonstrate materials, and discuss the importance of music in the church. It would also be well for the various Negro colleges to offer classes and seminars in the use and appreciation of music in worship. This would be a great asset to the urban and rural churches of the South, who feel the need for this type of education.
Tenth, from all indications, there is a tendency of the Negro church to adopt a more formal type of worship service and therefore, there will be a definite need for trained ministers and church musicians to promote this.

Eleventh, the fact that the Negro church is a center of community and social life, with an inherent fellowship and freedom which should be conducive to its spiritual growth and can greatly aid the entire program of the church.

Twelfth, through the merging of the Negro and white churches into one church it would lose its racial identity and eliminate the segregated pattern as it exists in the church today. This would aid in improving the effectiveness of worship and prove to be a means of organizing Christian solidarity. The writer firmly believes that through the integration of Negroes into white church choirs, the Negro would gain the full concept of worship, and help the Church in fulfilling her mission of perpetuating brotherhood of all races.

Although this study only hits the high spots and touches upon a few of the problems confronting the music of the Negro church today, this paves the way for the further need of its improvement and development.
BIBLIOGRAPHY


Hatchett, Hilliary, "A STUDY OF CURRENT ATTITUDES TOWARD THE NEGRO SPIRITUAL." Published Master's thesis, Ohio State University, 1946.


LIST OF CHOIR, ORGAN, AND PIANO MUSIC
FOR THE NEGRO SERVICE OF WORSHIP

Key to Publishers

Augsburg Publishing House
C. C. Birchard and Co.
Choral Press
John Church (now Theo. Presser)
Oliver Ditson (now Theo. Presser)
Carl Fischer, Inc.
J. Fischer & Bro.
H. T. Fitzsimons Co.
Harold Flammer Inc.
Galaxy Music Co.
H. W. Gray Co.
Gamble Hinged Music Co.
Hall & McCready Co.
Neil A. Kjos Music Co.
Lillenas Publ. Co.
Lorenz Publ. Co.
Edward B. Marks
Music Press, Tuskegee
McLaughlin Reitly Co.
Oxford Press (now H. W. Gray Co.)
Theodore Presser Co.
G. Schirmer Inc.
E. C. Schirmer Music Co.
Arthur P. Schmidt Co.
D. L. Schroeder
Clayton F. Summy Co.
Willis Music Co.

The list recommended here in the following pages is not complete but is given to the church musician to use as an aid in developing the worship service.

Selections are listed as to author, name, and publisher.
USEFUL COLLECTIONS OF ORGAN MUSIC

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ashford's</td>
<td>Hymn Voluntaries No. 1 A collection of organ voluntaries based on familiar hymn tunes</td>
<td>Lorenz</td>
</tr>
<tr>
<td>Mansfield</td>
<td>The English Organist Excellent selections for service playing</td>
<td>Marks</td>
</tr>
<tr>
<td>Macklin</td>
<td>13 Preludes, Offertories, Postludes An excellent collection of medium easy numbers for church use</td>
<td>Kjos</td>
</tr>
<tr>
<td>Noble</td>
<td>Dozen Choral Preludes</td>
<td>Schmidt</td>
</tr>
</tbody>
</table>

ORGAN MUSIC

The following collections and selections are from easy to medium difficult and should meet the needs of the average organist.

- Preludes and Postludes
  - Stamitz Andante Gray
  - Rowley Andante Religioso Novello
  - Improvisation on Marryott Christmas Away in a Manger Boston
  - Lorenz The Shepherds and the Angels Piano and organ duet or organ solo Lorenz
  - Reger Te Deum Gray
  - Edmundson Pastoral, "Fairest Lord Jesus" Fischer
  - Noble Prelude to "Gloria Domini" Schirmer
  - Poister A Christmas Cradle Song Boston
<table>
<thead>
<tr>
<th>Composers</th>
<th>Titles</th>
<th>Publishers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candlyn</td>
<td>Evensong</td>
<td>Schmidt</td>
</tr>
<tr>
<td>Clokey</td>
<td>Cathedral Prelude</td>
<td>Fischer</td>
</tr>
<tr>
<td>Franck</td>
<td>Cantabile</td>
<td>Fischer</td>
</tr>
<tr>
<td>Burdette</td>
<td>Reverie Religieuse</td>
<td>Schirmer</td>
</tr>
<tr>
<td>Klein</td>
<td>Meditation</td>
<td>Schmidt</td>
</tr>
<tr>
<td>Bach-West</td>
<td>Jesu, Joy of Man's Desiring</td>
<td>Novello</td>
</tr>
<tr>
<td>Bach</td>
<td>In Dulci Jubile (Christmas)</td>
<td>Gray</td>
</tr>
<tr>
<td>Brahms</td>
<td>Lo, How a Rose (Christmas)</td>
<td>Gray</td>
</tr>
<tr>
<td>Karg-Elert</td>
<td>Benediction</td>
<td>Marks</td>
</tr>
<tr>
<td>Karg-Elert</td>
<td>Kyrie (In Cathedral Windows)</td>
<td>Galaxy</td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>Andante Religioso, Sonata No. 4</td>
<td>Schirmer</td>
</tr>
<tr>
<td>Rheinberger</td>
<td>Vision</td>
<td>Schirmer</td>
</tr>
<tr>
<td>Bach</td>
<td>Air in D</td>
<td>Presser</td>
</tr>
</tbody>
</table>
PIANO MUSIC

These collections are useful to the church which depends upon the piano for its instrumental support in the service. They offer suitable preludes, offertories, interludes, and postludes to meet the needs of the service. The selections range from easy to difficult.

Arno
The Sacred Hour at the Piano
Fischer

Dreisbach
Church and Chapel Voluntaries
Schirmer

Gahm
Sacred Piano Album
Fischer

Kohlmann
Concert Transcriptions of Favorite Hymns
Presser

Peery
Chapel Musing
Presser

Randolph
Sabbath Day Music for Piano
Ditson

Randolph
Sacred Transcriptions for Piano
Lillenas
Sunday Piano Music
Presser
Piano Voluntaries
Presser
Themes for the Sabbath Day for piano or reed-organ
Schirmer
LIST OF CHOIR MUSIC

The following list of choir music is recommended to meet the needs of the average choir. Selections range from easy to medium difficult, for mixed voices -- soprano, alto, tenor and bass unless otherwise designated:

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alcock</td>
<td>Holy, Holy, Holy</td>
<td>Novello</td>
<td>E</td>
</tr>
<tr>
<td>Arcadelt</td>
<td>Ave Maria</td>
<td>G. Schirmer</td>
<td>M</td>
</tr>
<tr>
<td>Bach</td>
<td>Now Let Every Tongue Adore Thee (Sleepers, Wake&quot;)</td>
<td>E. C. Schirmer</td>
<td>M</td>
</tr>
<tr>
<td>Bach</td>
<td>Two chorales from &quot;The Christmas Oratorio&quot;</td>
<td>G. Schirmer</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>1. Break forth, O Beautiful Heavenly Light</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Thee, With Tender Care</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballad</td>
<td>Come, Faithful People</td>
<td>Novello</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>Palm Sunday carol</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billson</td>
<td>The Lord's Supper</td>
<td>Hall &amp; McCreary</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>for Communion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bortniasky-Tkach</td>
<td>We Thank Thee, O Lord</td>
<td>Kjos</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>for Thanksgiving</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buck-Spross</td>
<td>My Redeemer and My Lord</td>
<td>Presser</td>
<td>MD</td>
</tr>
<tr>
<td>Burleigh</td>
<td>Were You There? Spiritual</td>
<td>Ricordi</td>
<td>M</td>
</tr>
<tr>
<td>Burleigh</td>
<td>Ezekiel Saw De Wheel</td>
<td>Ricordi</td>
<td>M</td>
</tr>
<tr>
<td>Burleigh</td>
<td>Two Negro Spirituals</td>
<td>G. Schirmer</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>1. Dig My Grave</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Deep River</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Candlyn</td>
<td>Thee We Adore</td>
<td>Fischer</td>
<td>M</td>
</tr>
<tr>
<td>Christiansen</td>
<td>Beautiful Savior</td>
<td>Augsburg</td>
<td>M</td>
</tr>
<tr>
<td>Clokey</td>
<td>Carol of the Palms</td>
<td>Birchard</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>for Palm Sunday</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Title</td>
<td>Arranger</td>
<td>Page</td>
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<tr>
<td>------------------</td>
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</tr>
<tr>
<td>Crueger-Bach</td>
<td>Jesu, Priceless Treasure</td>
<td>Fitzsimons</td>
<td>M</td>
</tr>
<tr>
<td>Dawson</td>
<td>Soon I Will Be Done</td>
<td>Guskegee</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>Spiritual</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dett</td>
<td>O Hear the Lambs A Crying</td>
<td>Church</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>Spiritual</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dett</td>
<td>Deep River</td>
<td>Hall &amp; McCreary</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>Spiritual</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dett</td>
<td>On That Sabbath Morn</td>
<td>Hall &amp; McCreary</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>Spiritual</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dickinson</td>
<td>We Pause Beside This Door</td>
<td>Gray</td>
<td>M</td>
</tr>
<tr>
<td>Ganchow</td>
<td>We Pray Thee, O God of Praise</td>
<td>Hall &amp; McCreary</td>
<td>E</td>
</tr>
<tr>
<td>German</td>
<td>Intercessory Hymn</td>
<td>Novello</td>
<td>M</td>
</tr>
<tr>
<td>Gillette</td>
<td>Breathe on Me, Breath of God</td>
<td>Summy</td>
<td>E</td>
</tr>
<tr>
<td>Gillette</td>
<td>A New Year's Carol for New Years</td>
<td>Kjos</td>
<td>M</td>
</tr>
<tr>
<td>Goss</td>
<td>O Savior of the World</td>
<td>Summy</td>
<td>E</td>
</tr>
<tr>
<td>Gounod</td>
<td>Forever With The Lord</td>
<td>Ditson</td>
<td>MD</td>
</tr>
<tr>
<td>Gounod-Weston</td>
<td>Praise Ye the Father</td>
<td>Diston</td>
<td>M</td>
</tr>
<tr>
<td>Haskell</td>
<td>Wade in the Water</td>
<td>Schroeder</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>Spiritual</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hirsch-Busjen</td>
<td>Christ Is Arisen for Easter</td>
<td>Hall &amp; McCreary</td>
<td>E</td>
</tr>
<tr>
<td>Hopkins</td>
<td>Come Walk with Me</td>
<td>Birchard</td>
<td>E</td>
</tr>
<tr>
<td>Howorth</td>
<td>Hear our Pray'r, Oh Lord</td>
<td>Gamble Hinged</td>
<td>E</td>
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<tr>
<td></td>
<td>Sinner, Please Don't Let This Harvest Pass</td>
<td>Gamble Hinged</td>
<td>MD</td>
</tr>
<tr>
<td>Jacob</td>
<td>Brother James' Air</td>
<td>Oxford</td>
<td>M</td>
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<tr>
<td>James</td>
<td>Come ye Disconsolate</td>
<td>Fitzsimons</td>
<td>E</td>
</tr>
<tr>
<td>Composer</td>
<td>Title</td>
<td>Publisher</td>
<td>Key</td>
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<td>------------------</td>
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<tr>
<td>James</td>
<td>Oh Po' Little Jesus Spiritual</td>
<td>G. Schirmer</td>
<td>E</td>
</tr>
<tr>
<td>James</td>
<td>Roun' De Glory Manger</td>
<td>G. Schirmer</td>
<td>M</td>
</tr>
<tr>
<td>Jones</td>
<td>Blessed are the Pure in Heart</td>
<td>Gamble Hinged</td>
<td>M</td>
</tr>
<tr>
<td>Kalinnokoff-Nevin</td>
<td>Lord, I Cry to Thee</td>
<td>Fischer</td>
<td>E</td>
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<tr>
<td>Kountz</td>
<td>Prayer</td>
<td>Gray</td>
<td>E</td>
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<tr>
<td>Lawrence</td>
<td>Medley of Christmas Spirituals</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. Behold that Star</td>
<td>Reetly</td>
<td>E</td>
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<tr>
<td></td>
<td>2. Mary had a Baby</td>
<td></td>
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<tr>
<td></td>
<td>3. Go Tell it on the Mountain</td>
<td></td>
<td></td>
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<tr>
<td>McWilliams</td>
<td>Magnificat unison</td>
<td>Gray</td>
<td>E</td>
</tr>
<tr>
<td>Malotte</td>
<td>The Twenty-Third Psalm</td>
<td>G. Schirmer</td>
<td>M</td>
</tr>
<tr>
<td>Marryott</td>
<td>Now the Green Blade Riseth</td>
<td>Hall &amp; McCreary</td>
<td>M</td>
</tr>
<tr>
<td>Noble</td>
<td>Wisdom</td>
<td>Gray</td>
<td>M</td>
</tr>
<tr>
<td>Purcell</td>
<td>Let my Prayer Come Up</td>
<td>Gray</td>
<td>E</td>
</tr>
<tr>
<td>Rachmaninoff</td>
<td>O Worship the Lord</td>
<td>Birchard</td>
<td>E</td>
</tr>
<tr>
<td>Ross</td>
<td>The Bird of Christ for Lent</td>
<td>Gray</td>
<td>E</td>
</tr>
<tr>
<td>Rubliira</td>
<td>The Virgins Cradle Hymn</td>
<td>Fischer</td>
<td>M</td>
</tr>
<tr>
<td>Scott</td>
<td>Remember Now Thy Creator</td>
<td>Flammer</td>
<td>M</td>
</tr>
<tr>
<td>Sibelius-Carroll</td>
<td>A Morning Prayer</td>
<td>G. Schirmer</td>
<td>E</td>
</tr>
<tr>
<td>Shaw</td>
<td>Worship unison and parts</td>
<td>Gray</td>
<td>M</td>
</tr>
<tr>
<td>Speaks</td>
<td>O Jesus, Thou Art Standing</td>
<td>Presser</td>
<td>E</td>
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</tbody>
</table>
Anthem's cont'd.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smith</td>
<td>Climbin' up the Mountain</td>
<td>Kjos</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>Spiritual</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steane</td>
<td>Make me a Clean Heart, O God</td>
<td>Schmidt</td>
<td>M</td>
</tr>
<tr>
<td>Tchaikovsky-</td>
<td>Lo, a Voice to Heaven Sounding</td>
<td>E. C. Schirmer</td>
<td>MD</td>
</tr>
<tr>
<td>Bortniansky</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Terry</td>
<td>I Will Lift up Mine Eyes</td>
<td>Flammer</td>
<td>M</td>
</tr>
<tr>
<td>Whitehead</td>
<td>Holy Spirit, Truth Divine</td>
<td>Gamble Hinged</td>
<td>E</td>
</tr>
<tr>
<td>Wilson</td>
<td>Didn't My Lord Deliver Daniel?</td>
<td>Hall &amp; McCreary</td>
<td>E</td>
</tr>
<tr>
<td>Bron-Wright</td>
<td>Swing Low, Sweet Chariot</td>
<td>Birchard</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>Spiritual</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bron-Wright</td>
<td>Steal Away</td>
<td>Birchard</td>
<td>E</td>
</tr>
<tr>
<td>Schirmer's</td>
<td>Favorite Sacred Choruses</td>
<td>G. Schirmer</td>
<td></td>
</tr>
<tr>
<td></td>
<td>fifteen anthems for all purposes -- soprano,</td>
<td></td>
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<tr>
<td></td>
<td>alto and baritone</td>
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</tbody>
</table>

E -- Easy
M -- Medium
MD -- Medium - Difficult
PROGRAMS OF WORSHIP SERVICES

The order of services are presented here with annotations showing their usage. It was interesting to note, one church (Baptist) reported issuing a standard order of service on cardboards that were passed out at the beginning and taken up at the close of each service of worship, thus requiring announcements as to hymns, etc.

African Methodist Episcopal

Processional Hymn

Praise God From Whom All Blessings Flow - Choir & Congregation Prayer - Extemporaneous by an assistant (Sweet Hour of Prayer) sung by choir as chant

Hymn - Scripture Reading - Minister
Hymn - Choir - Missionary collection taken
Notices read
Short version of Decalogue read by Minister and congregation
Anthem - Choir
Hymn - Sermon
Opening doors of church - Hymn (Invitation)
Collection - Organ solo
Remarks by minister
Recognition of Visitors
Recessional Hymn
Benediction

African Methodist Episcopal Zion

Organ Prelude
Processional Hymn
Call to Worship - Doxology
Hymn
Responsive Reading
Gloria Patri
Scripture
Prayer
The Lord's Prayer (Chant)
African Methodist Episcopal Zion cont'd.

Offering for The Ministry of Kindness
Anthem - Choir
Sermon
The Invitation
Offertory
Recessional Hymn
Benediction
Organ Postlude

African Methodist Episcopal

Processional - Hymn
Prayer - Response
Hymn
Scripture
Decalogue
Announcements
Consecration Hymn
Sermonette to Youth
Hymn or Gospel - Choir
Sermon
Invitation Hymn
Offering - Anthem
Communion - 1st Sunday only
Doxology - Recessional Hymn

Baptist

Devotion - by Deacons
Procession
Responsive Reading
Prayer
Mission offering
Song - Choir
Scripture
Song
Sermon
Invitation
Offertory
Doxology

Baptist

Prelude
Call to Worship
Processional
Invocation with Choral Response
Baptist cont'd.

Devotional Hymn
Scripture Lesson
Silent Prayer - Organ played softly, choir singing "Amen"
Education Offering (soft organ music)
Announcements
Musical Selections: Senior Choir, Gospel Choir
Sermon
Invitational
Recessional
Benediction

Baptist

Organ Prelude
The Call to Worship
Processional Hymn
Doxology and Dresden's Three-fold Amen
Hymn of Supplication
Reading from the Record
Hymn
Pastoral prayer of Intercession - Choral Chant
Hymn
The Collect
Missionary Offering
Recognition of Visitors and special announcements
The Hymn of Preparation
Sermon
Hymn of Invitation
Reception and Dedication of Tithes and Offering - Organ Interlude
Mansfield Benediction and Congregational Amen

Baptist

Opening Hymn
The Call To Worship
Hymn
Unison Prayer
Silent Prayer
Words of Assurance
The Lord's Prayer: The Minister and the People
Hymn
The Responsive Reading
Gloria Patri
The Reading of the Scripture
Musical Interlude
The Pastoral Prayer
Hymn
Baptist cont'd.
Announcements
Anthem
The Sermon
Invitational Hymn
Vocal Solo
Offertory
Doxology
Benediction of Music
Pastoral Benediction

Presbyterian
Organ Voluntary
Introit (Call To Worship)
Processional
Introit - Praise God From Whom All Blessings Flow
Prayer
Choral Amen or Response
Responsive Reading
Hymn
Scripture Reading
Prayer
Anthem
Sermon
Invocation Hymn
Offering
Offertory Response
Offertory (Anthem, Solo, or Organ Voluntary)
Announcements
Recessional
Benediction
Choral Amen
Organ Voluntary

The musical parts shown here are varied slightly in their proceedings.
COLUMBUS CHURCHES PARTICIPATING IN THE SURVEY

Bethel, African Methodist Episcopal
Rev. J. W. Arnold, Minister
Mrs. J. W. Arnold, Director
Miss Coleen Bryce, Pianist

Bethany Presbyterian
Rev. Wm. H. Holloway, Minister
Dr. W. C. Anderson, Director
Mr. Edward Moore, Organist

Caldwell Temple, African Methodist Episcopal Zion
Rev. A. L. Fuller, Minister
Mrs. Renatta Davis, Organist-Director

Christ Memorial Baptist
Rev. L. H. Johnson, Minister
Mrs. Grace Peoples, Pianist-Director

Dublin Congregational
Rev. H. Roy Phillips, Minister
Miss V. A. Stiner, Director
Mrs. Mildred Gordin, Organist

Mt. Calvary Holy Church of America Inc.
Bishop L. R. Ligons, Minister
Miss Rosa M. Kendrick, Director
Mrs. Zenobia Harrison, Pianist

Mt. Olivet Baptist
Rev. E. Beecher Hicks, Minister
Miss Katherine Small, Organist-Director

Mt. Vernon Avenue, African Methodist Episcopal
Rev. C. M. Reid, Minister
Atty. Ray E. Hughes, Director
Mrs. G. T. McCoy, Organist

Oakley Avenue Baptist
Rev. J. Ashburn, Jr., Minister
Mrs. Margerite Colwell, Pianist-Director

Second Baptist
Rev. C. F. Jenkins, Minister
Mr. J. C. Lemons, Organist-Director
Chuches Participating cont'd.

Seventh Day Adventist
Rev. W. S. Willis, Minister
Mrs. W. S. Willis, Director
Mr. J. A. Rhyne, Organist

St. Paul, African Methodist Episcopal
Rev. A. S. King, Minister
Mr. A. D. V. Crosby, Director
Mrs. Helen Carter, Organist

St. Philips Episcopal
Rector H. Smith, Minister
Mrs. Lucille Huffman, Organist

Trinity Baptist
Rev. W. L. Scarborough, Minister
Mr. Robert Sadler, Director
Mrs. Mae Yarborough, Organist

Union Baptist
Rev. J. P. Wilson, Minister
Miss Millie Freeland, Director
Mrs. Ida Tucker, Pianist

Union Grove Baptist
Rev. M. A. Trier, Minister
Mrs. Rachel Jones, Director
Mrs. Gertrude Burns, Organist
QUESTIONNAIRE

1. Name of Church --
   Denomination --
   Minister --
   Director --
   Organist or Pianist --

2. State number and names of choirs in the Church.

3. How often do the choirs sing in the Sunday worship services?
   (a) Every Sunday --
   (b) One Sunday a month --
   (c) Alternate --
   (d) Other arrangements --

4. What previous preparation have the members had?
   (a) High School --
   (b) College --
   (c) Vocal training --
   (d) Professional musician --
   (e) If other, state --

5. What previous preparation has the Director had?
   (a) High School --
   (b) College --
   (c) Vocal training --
   (d) Professional musician --
   (e) Instrumentalist --
   (f) If other, state --

6. How many voice parts are represented?
   (a) S. A. T. B. or more --
   (b) S. A. B. --
   (c) S. A. --
   (d) Unison --

7. What is the number of members attending rehearsal regularly?

8. Are the members dependable? Yes____ No____
   If not explain why --

9. Are the songs sung as written or arranged?
10. State types of music in the musical library:
   (a) Anthems --  (e) Chants --
   (b) Dorsey music --  (f) Response or
   (c) Gospel songs introits --
   (d) Seasonal --  (g) If others,
                     state --

11. How is the music for the services selected or judged?
   (a) By the Minister --
   (b) By the Director --
   (c) Music committee --
   (d) Or otherwise, state --

12. How is it financed?

13. How many seasonal programs are given during the year?
    Christmas, Mother's Day, Easter, etc.

14. What instruments are used for accompanying the voices, if any?

15. What function does music contribute in your service of
    worship?

16. What is the congregation's attitude toward the music
    used in the order of service?

17. What is the choir's attitude toward the music used
    in the order of service?

18. State whether Latin is objected to in your worship
    service. If so, why?

19. Supply a copy of your Sunday worship service.