

INFORMATION TO USERS

This was produced from a copy of a document sent to us for microfilming. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help you understand markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure you of complete continuity.
2. When an image on the film is obliterated with a round black mark it is an indication that the film inspector noticed either blurred copy because of movement during exposure, or duplicate copy. Unless we meant to delete copyrighted materials that should not have been filmed, you will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., is part of the material being photographed the photographer has followed a definite method in "sectioning" the material. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.
4. For any illustrations that cannot be reproduced satisfactorily by xerography, photographic prints can be purchased at additional cost and tipped into your xerographic copy. Requests can be made to our Dissertations Customer Services Department.
5. Some pages in any document may have indistinct print. In all cases we have filmed the best available copy.

University
Microfilms
International

300 N. ZEEB ROAD, ANN ARBOR, MI 48106
18 BEDFORD ROW, LONDON WC1R 4EJ, ENGLAND

7922404

CROWDER, WILLIAM STINSON
A STUDY OF LINED HYMN SINGING IN SELECTED
BLACK CHURCHES OF NORTH AND SOUTH CAROLINA.
THE UNIVERSITY OF NORTH CAROLINA AT
GREENSBORO, ED.D., 1979

© 1979 CROWDER, WILLIAM STINSON
University
Microfilms
International 300 N. ZEEB ROAD, ANN ARBOR, MI 48106

© 1979

WILLIAM STINSON CROWDER

ALL RIGHTS RESERVED

A STUDY OF LINED HYMNSINGING IN
SELECTED BLACK CHURCHES OF
NORTH AND SOUTH CAROLINA

by

William S. Crowder

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
1979

Approved by


Dissertation Adviser

APPROVAL SHEET

This dissertation has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Dissertation
Adviser

James W. Sherman

Committee Members

Walter L. Wehner
Burton Hogg
Richard H. Weller
James Surgen

March 16, 1979
Date of Acceptance by Committee

March 16, 1979
Date of Oral Examination

CROWDER, WILLIAM STINSON. A Study of Lined Hymnsinging in Selected Black Churches of North and South Carolina. (1979) Directed by: Dr. James W. Sherbon. Pp. 106.

The purpose of this study was to observe, collect, and analyze hymns that are sung by a "lining-out" method in selected black churches of Piedmont North and South Carolina. Seventy-five Baptist and Methodist churches were randomly selected to serve as the primary sample. A letter was mailed to the ministers of each of the churches explaining the purpose of the study and requesting permission to visit worship services for the collection of data. Each minister was requested to complete and return to the investigator a printed information card indicating whether lined hymns were sung and granting permission to visit. From the twenty-eight affirmative cards that were returned, fifteen churches were randomly selected. These churches, which included thirteen Baptist and two Methodist, were visited by the investigator. Hymn performances were recorded on cassette tapes and interviews were conducted with song leaders to obtain data relative to performance practices. Melodies for each of twenty-six recorded hymns were transcribed and analyzed showing the following: hymn type, scale and mode, melodic range, meter, structure, description of melodic line, and description of performance.

Results of the study were as follows.

1. Hymns were "lined" by a deacon, minister, or song leader.
2. Texts were lined in a semi-melodic chant or recited as poetry.
3. Common Meter hymns were performed more often than other hymns.
4. A small repertory of hymns were sung in the churches.

5. Hymns with different titles were often sung to the same basic melody.
6. Melodies were based on the second or third mode of the pentatonic scale.
7. Melodies were contained within a range of a minor tenth and made frequent use of the major and minor third.
8. Melodies consisted of two sections, usually of asymmetrical length. Melodically, these sections may be identical, modified, or completely different.
9. Melodic lines were often sung with ornamentation. The amount of ornamentation appeared to be in proportion to the emotional involvement of the singers.
10. Hymns were performed with rhythmic freedom but with a feeling of regular metrical accent. Tempos were slow but tended to increase in proportion to the emotional involvement of the singers.
11. Hymns were performed as monophonic chants but with the addition of harmony supplied by a few singers who produced intervals of the fourth or fifth above or below the melody.

ACKNOWLEDGMENTS

Grateful appreciation is extended to the following persons for their invaluable assistance throughout this research project.

Dr. James Gavigan, Dr. Barbara Hill, and Dr. Richard Weller for their time, encouragement, and constructive criticism while serving on the doctoral committee;

Dr. Walter Wehner for his interest, criticism, and guidance in the completion of this project and throughout the period of graduate study;

Judith Harrison and Jim Rhodes for their assistance in validating transcriptions and analyses;

The ministers and song leaders who made the research possible;

Dr. James W. Sherbon, project adviser and friend, for his expert guidance and assistance in the completion of this study.

Finally, I am indebted to my wife, Sarah and son, William for their loving sacrifices and patience for the duration of this project.

TABLE OF CONTENTS

	Page
APPROVAL PAGE	ii
ACKNOWLEDGEMENTS	iii
LIST OF TABLES	vi
LIST OF FIGURES	vii
CHAPTER	
I. INTRODUCTION	1
Music as an Aid to Worship	1
History of Lined Hymnsinging	2
Background and Need for the Study	4
Focus of the Study	8
II. REVIEW OF LITERATURE	10
Introduction	10
Books	10
Research Studies	14
III. PROCEDURES AND METHOD OF ANALYSIS	22
Procedures	22
Method of Analysis	24
Presentation of Data	29
IV. PRESENTATION OF DATA	31
V. EVALUATION OF THE DATA	59
Introduction	59
Discussion of Data	60
VI. CONCLUSIONS AND RECOMMENDATIONS	75
Conclusions	75
Recommendations	77

BIBLIOGRAPHY	79
Appendix A Demographic Description of the Piedmont Region of North and South Carolina	87
Appendix B Questionnaire for Interviewing Song Leaders	91
Appendix C Symbols Used in the Transcription of Folk Music	93
Appendix D Analyses of Tonal Frequencies	95
Appendix E Tables of Analyses	98
Appendix F List of Churches Represented in the Study	101
Appendix G Index of Hymns	104

LIST OF TABLES

Table		Page
1.	Classification of Hymns by Scale and Mode	99
2.	Melodic Range	99
3.	Classification of Hymns By Meter	99
4.	Tonal Centers	100
5.	Meter Signatures	100
6.	Structure	100

LIST OF FIGURES

Figure		Page
1.	Modes of the Pentatonic Scale	26
2.	Formula for Pitch Frequency	27
3.	Harmonized Version of a Hymn	65
4.	Two-note Groupings	66
5.	Word Syllables on First and Last Beats	67
6.	Lining of a Hymn	68

CHAPTER I
INTRODUCTION

In most organized religions throughout the world, worship services consist of ritual and music. Lovelace and Rice,¹ in their discussion of worship and music, cite references from the Bible and other historical sources that document the use of music in worship throughout the history of mankind.

Music as an Aid to Worship

When included as a part of ritual in worship services, music usually serves a secondary function. Rhys and Palmer² state that church music is not an end in itself but is one of the psychological aids to worship. These writers conclude that, although church music may be cast in a supporting role, it must adequately aid the spiritual response of the worshiper. The function of music is to enable the worshiper to enter more fully into the worship of God.³ Etherington⁴ shares the belief that church music should be a part of the act of worship but should not be considered an end in itself. Etherington

¹Austin C. Lovelace and William C. Rice, Music and Worship in the Church (New York: Abingdon Press, 1960), Chapter I.

²Steven Rhys and King Palmer, ABC of Church Music (Boston: Crescendo Publishing Co., 1967), p. 29.

³Ibid.

⁴Charles L. Etherington, Protestant Worship Music (New York: Holt, Rinehart and Winston, Inc., 1962), p. 3.

asserts that music must assist in turning the hearts and minds of people toward God if it is to be justified in the worship service.

Participation in music for worship appears to be a means of developing social cohesion within groups of people. It is a form of worship that allows participation by all worshipers simultaneously and serves as an aid toward relating individuals to a common Supreme Being. The form and content of musical expression for any given religious group are determined by social, cultural, and economic factors which make possible a variety of religious musical forms and styles.

A distinct and unique method of performing standard Christian church hymns was developed by black Americans during the establishment of independent black churches in the United States. A study of this hymnsinging is the focus of the present research.

History of Lined Hymnsinging

Historical documents indicate that black Americans have enjoyed a rich musical heritage. The influence of their music is evident in many forms of contemporary music. Having come from the African continent, the black man had been accustomed to utilizing music functionally in work, play, religion, and ceremony. Various writers have acknowledged that, during the voyage from Africa to America, the captives were encouraged to sing as a form of recreation and as a means of minimizing rebellion. Fisher⁵ cites reports from travelers and missionaries who described dancing and singing among Negroes aboard slave ships.

⁵Miles Mark Fisher, Negro Slave Songs in the United States (New York: Russell and Russell, 1968), p. 30.

African slaves in the United States found many opportunities to utilize music and much of this music was of a religious nature. According to Fisher⁶ and Roach,⁷ the introduction of Christianity to slaves resulted in two distinct trends: (1) The teaching of Christian principles aided slave owners in maintaining peace among their captives and (2) Christianity provided slaves with a means of enduring the inhumane conditions of slavery. With regard to the former, Fisher⁸ states that Samuel Davies, a colonial Presbyterian minister, believed that "the pacific religion of Jesus" was necessary to prevent Negro insurrections and massacres of white people. Davies, with the aid of three other Presbyterian ministers, utilized music as a means of cheering the slaves and counteracting their militancy. Roach,⁹ in discussing the use of Christianity by blacks to relieve adverse physical and psychological pressures, states that the music of slavery was molded from inhuman experiences. This music, according to the author, was used by slaves in an attempt to forget the conditions under which they labored. Roach asserts also that music not only relieved the burden of their problems, both physical and spiritual, but also often served as a means of amusement.

Apparently, the first Christian music to which black slaves were exposed was the psalm tunes brought to the United States by European

⁶Ibid.

⁷Hildred Roach, Black American Music (Boston: Crescendo Publishing Co., 1973).

⁸Fisher, Negro Slave Songs.

⁹Roach, Black American Music, p. 4.

immigrants in the seventeenth century. Chase¹⁰ states that the Puritans had practiced psalmsinging in their native England and that the Pilgrims brought psalmody from Holland to the Plymouth colony. Psalm tunes were sung by means of a "lining-out" procedure. The "lining-out" procedure consists of the reading or chanting of one or two lines of a hymn text by a leader and the subsequent singing of those lines by a choir or entire church congregation. This method of performing psalm tunes (and later hymn tunes) eventually became common practice among the slaves. Chase believed that African blacks were acquainted with lining-out due to a possible relationship between this procedure and the "call-and-response" practice which was utilized in singing African songs.

The practice of lining-out hymns has survived and may be observed in many American black churches today. It is believed that the tradition has been retained in rural and some urban churches in the southern part of the United States.

Background and Need for the Study

During the latter years of the last decade and the early years of the present decade, educators in secondary schools and colleges across the United States began an intensified effort to establish ethnic studies in their curriculums. Often these studies were based on experiences of black Americans, the largest racial minority in the United States. Increased interest in the study of ethnic minorities is thought by some writers to have been influenced by student demands

¹⁰Gilbert Chase, America's Music from the Landing of the Pilgrims to the Present, rev. ed. (New York: McGraw-Hill Co., 1966), pp. 3-9.

for culturally-related studies. "Culturally-related studies" is defined as those studies which include the historical, social, political, and artistic achievements of a particular ethnic group. As a result of these demands, there was a need for teaching materials for use in new or revised courses. In response to the need for materials, excellent resources resulting from diligent scholarly research were developed and marketed. Conversely, some materials showed evidence of having been quickly developed and lacked qualities and adaptability essential for classroom use.

The field of music education has also been affected by these events. The Music Educators National Conference and eminent music educators endorsed and encouraged the use of music from all cultures in elementary, secondary, and collegiate music classes. Music educators who attended the 1967 Tanglewood Symposium¹¹ made the following resolution.

Music of all periods, styles, forms and cultures belong in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avant-garde music, American folk music, and the music of other cultures.¹²

¹¹During the summer of 1967, The Music Educators National Conference, in conjunction with the Berkshire Music Center, the Theodore Presser Foundation, and the School of Fine and Applied Arts of Boston University, convened a fifty-member Symposium to consider major concerns related to "Music in American Society." The Symposium consisted of musicians, sociologists, scientists, and individuals concerned with many facets of music.

¹²Music Educators National Conference, "The Tanglewood Symposium: Music in American Society," Music Educators Journal 54 (November 1967): 49-81.

Similar statements of support for the inclusion of music of all cultures have been expressed in writings by Klotman, Reimer, and Nketia.¹³

Authors of basal music texts currently used in elementary and junior high schools generally include materials related to the study of ethnic minorities, including the black American. However, a survey of four current music texts¹⁴ revealed that song materials in these texts do not include examples of lined hymns. Black religious music in these books consists of spirituals only.

A review of books often used in Afro-American music courses showed that the more commonly known black music forms (e.g., spirituals, blues, jazz, gospel, and soul music) are discussed in these books while information about lined hymnsinging in black churches is either discussed briefly or omitted entirely. Two of these books have been written by Southern¹⁵ and Roach.¹⁶ Southern

¹³Robert H. Klotman, "The Supervisor Must Know The City Score," Music Educators Journal 56 (January, 1970): 58-59; 125-30; Bennett Reimer, "General Music for the Black Ghetto Child," Music Educators Journal 56 (January, 1970): 94-97; 145-52; J. H. Kwabena Nketia, "The Place of Authentic Folk Music in Education," Music Educators Journal 54 (November, 1967): 129-33.

¹⁴Elizabeth Crook, Bennett Reimer, and David S. Walker, Music (Morristown, N. J.: Silver Burdett Co., 1974); Robert A. Choate, Barbara Kaplan, and James Standifer, New Dimensions in Music (New York: American Book Co., 1972); Beth Landis, Exploring Music (New York: Holt, Rinehart and Winston, 1975); and Beatrice Landeck, Elizabeth Crook, and Harold C. Youngberg, Making Music Your Own (Morristown, N. J.: Silver Burdett Co., 1968).

¹⁵Eileen Southern, The Music of Black Americans (New York: W. W. Norton Co., 1971).

¹⁶Roach, Black American Music.

provided a brief discussion of the lining-out procedure with explanations of its use and gave examples of poetic meters appropriate for lining. She also discussed psalms and hymns in an historical context and the practical value of lining-out for church congregations. Conversely, Roach omitted any discussion of lined hymnsinging. Her book, with the exception of one chapter in which spirituals were discussed, was devoted to the secular forms of black music.

It may be found that many black churches in the United States continue to practice lined hymnsinging today despite the presence of trained choirs, trained musicians, and more sophisticated congregations. If this is true, it would appear to be profitable for educators to include in their classes the study of lined hymnsinging as a significant form of black religious expression. One author,¹⁷ in reporting research on lined hymnsinging (to be discussed in Chapter II), has speculated that the number of churches where this music is performed is gradually diminishing and that it may soon become extinct. If there is sufficient evidence to support a hypothesis that the lining-out method of singing hymns is becoming extinct, there would appear to be an urgent need for more research and recorded examples of the music in order to preserve it as an important part of black musical heritage.

The specific objectives of the present study are as follows.

1. Identify black churches in the Piedmont regions of North Carolina and South Carolina where lined hymns are currently in use.

¹⁷Robert Williams, "Preservation of the Oral Tradition of Singing Hymns in Negro Religious Music" (Ph.D. dissertation, The Florida State University, 1973).

2. Tape-record representative examples of these hymns in actual practice.
3. Obtain information about the origin, transmission, and performance of hymns.
4. Notate and analyze hymns showing their musical structure.

Results of the study may be valuable to music educators in the following ways.

1. Provide source materials that can be incorporated into the study of ethnic musics in elementary, secondary, and college general music classes.
2. Provide additional teaching materials for developing student musicianship through sightsinging, eartraining, and melodic and rhythmic analyses.
3. Provide materials for use in music methods classes to acquaint prospective music teachers and classroom teachers with the musical heritage of black students.
4. Provide information and teaching materials for classes in church music.

The results of the study, in addition to their relevance to music education, may be of importance to students of humanities, religion, and religious education.

Focus of the Study

The present study was conducted to examine lined hymnsinging as performed in selected black churches of a geographic area generally known as the Piedmont in North Carolina and South Carolina. A random sample was drawn from a population of Baptist and Methodist churches in this region where lined hymnsinging is currently practiced. Examples of hymns were tape-recorded and melodies were notated and analyzed for their musical structure. As an additional dimension to the study, nonmusical data relative to performance practices were collected from

personal interviews with song leaders. Following is a list of research questions which formed the basis for the study.

1. What are the characteristic features of melody, rhythm, harmony, texture, form, treatment of the text, and manner of performance?
2. What is the history of the lining-out method of singing hymns in black churches in the United States?
3. What were the traditional procedures for lining-out and singing hymns?
4. Are these procedures currently used? If so, what is the practical value of using these procedures at the present time?
5. Who leads the lined hymn? What special skills must this person possess?
6. What are the meters to which lined hymns are set?
7. By what means are hymns learned and preserved?
8. What specific printed materials are utilized in lining-out hymns?
9. Is there evidence of declining use of lined hymnsinging in black churches? If so, what possible factors are responsible for this decline?

CHAPTER II
REVIEW OF LITERATURE

Introduction

A review of the literature revealed that since the first attempt in 1867 by Allen, Ware and Garrison¹ to collect and study Negro spirituals, a number of studies have emerged that have yielded valuable insight into the nature of these songs. Authors of these studies presented spirituals in terms of origin and history, musical characteristics, language and text, and sociological significance to the slave population. Conversely, studies of the "old" lining-out method of singing hymn tunes in the black church appeared to be relatively few and had been conducted in recent years. Fortunately, several reports of studies of spirituals included descriptive information about lined hymnsinging in the black church. There is evidence from these sources that hymns as sung by black church congregations shared common musical characteristics with spirituals. Materials that were found to be most useful for the present study included books and research studies. These sources are discussed in the present chapter.

Books

A survey of books revealed information about the way in which denominational hymns were performed in black churches. Odum described

¹William F. Allen, Charles P. Ware, and Lucy M. Garrison, Slave Songs of the United States (New York: Oak Publications, 1965; reprint ed., New York: A Simpson and Co., 1867).

black church singing in the following statement .

The negroes sing their regular denominational hymns with the same feeling, often, as they do the spirituals, and while mention must be made of their church hymns as such, they often reach in singing them a climax similar to their most fervent outbursts, and freely mingle them with the old songs. In addition to the tune in which the hymn is written, the negro puts his own music into the singing, and his own interpretation into the words. This together with the "feeling attitude" which is unconsciously his, and the satisfaction which he gets from his singing, places negro church music in a class of its own.²

Odum also described the musical aspects of a typical black church service. According to Odum,³ church services were begun by a leader who was seated at a central table in the front of the church. The leader's task was to select the song and lead the singing. The leader often lined (read or chanted) his words and the congregation followed with singing. During the regular worship service, the hymn was often lined by the minister.

Various writers have shown that the procedure for singing lined hymns in black churches is a survival from seventeenth century singing practices in colonial New England churches. Southern described lining-out in New England churches in the following statement.

The procedure consisted in the precentor's [song leader] chanting one line (or two lines) at a time, ending on a definite pitch and the congregation following with the singing of the same line, generally with some elaboration of the tune. . . .It was the precentor's responsibility not only to

²Howard W. Odum, Religious Folk-Songs of the Southern Negroes, p. 12. Reprinted from the American Journal of Religious Psychology and Education 3 (July, 1909): 265-365.

³Ibid., pp. 11-12.

start the psalm tune on the right pitch, but also to sing loudly and clearly enough to lead the congregation in the singing.⁴

Southern's description of the lining-out procedure was supported by Chase,⁵ Odum,⁶ Odum and Johnson,⁷ Jackson,⁸ and Burk, Meierhoffer and Phillips.⁹ All of these writers concurred that lined hymnsinging was always performed without accompaniment and was led by a deacon, minister, or some lay person designated to "raise" (lead) the hymn.

The practical value of lining hymns was discussed by Southern¹⁰ and Chase.¹¹ These writers presented evidence that lining-out hymns in colonial churches was necessary in situations where (1) there were too few books to accommodate the congregation and (2) many of the worshipers were unable to read. Chase found that, even though lining-out had no practical justification where the people knew the psalm from memory, the custom prevailed even when the repertory of psalms was limited, orally transmitted, and learned by rote. As a

⁴Eileen Southern, The Music of Black Americans (New York: W. W. Norton Co., 1971), p. 31.

⁵Gilbert Chase, America's Music from the Landing of the Pilgrims to the Present, rev. ed. (New York: McGraw-Hill Co., 1966), p. 81.

⁶Odum, Religious Folk-Songs of the Southern Negroes, pp. 11-12.

⁷Howard Odum and Guy B. Johnson, Negro and His Songs (Chapel Hill, N. C.: University of North Carolina Press, 1925), pp. 22-27.

⁸George Pullen Jackson, White and Negro Spirituals, Their Life Span and Kinship (New York: Da Capo Press, 1975), pp. 248-54.

⁹Cassie Burk, Virginia Meierhoffer, and Claude Phillips, America's Musical Heritage (New York: Laidlaw Bros., Inc., 1942), pp. 11-13.

¹⁰Southern, The Music of Black Americans, p. 31.

¹¹Chase, America's Music, pp. 31-33.

result of this custom, lining-out became an organic element in the folk tradition of New England psalmody. Chase believed that lining-out is a form of the "call-and-response" pattern that is basic in certain folk song traditions, including the Afro-American.

Metered psalms from the colonial period had a set of tunes to which verses could be sung. The determining factor for selecting the proper tune for a given psalm was the metrical organization of the psalm text. According to Haraszti,¹² there were originally six types of meters to which a psalm could be set. The first three of these were the most frequently employed. These meters--Long Meter, Common Meter, and Short Meter have survived and may be observed in some American black churches today.

Based on information from the original Bay Psalm Book, Haraszti¹³ defined each of the meters listed above: Short Meter hymns contain two lines of six syllables each, one line of eight syllables and a fourth line of six syllables. An example of this type is "Blest Be The Tie That Binds."¹⁴

Blest be the tie that binds	(6)
Our hearts in Christian love;	(6)
The fellowship of kindred minds	(8)
Is like to that above.	(6)

A Common Meter hymn contains alternate lines of eight and six syllables

¹²Zoltan Haraszti, The Enigma of the Bay Psalm Book (Chicago: University of Chicago Press, 1956), pp. 66-67.

¹³Ibid.

¹⁴A. M. Townsend, ed., The Baptist Standard Hymnal with Responsive Readings (Nashville, Tenn.: Sunday School Publishing Board, National Baptist Convention, U. S. A., Inc., 1961), p. 336.

as represented in the hymn "Father, I Stretch My Hands To Thee."¹⁵

Father, I stretch my hands to Thee;	(8)
No other help I know;	(6)
If Thou withdraw Thyself from me,	(8)
Ah! whither shall I go?	(6)

Long Meter hymns contain four lines of eight syllables each. The hymn "Go Preach My Gospel," Saith the Lord¹⁶ is consistent with this structure.

"Go preach my gospel," saith the Lord;	(8)
"Bid the whole world My grace receive:	(8)
He shall be saved that trusts My word,	(8)
And he condemned who'll not believe."	(8)

Research Studies

Crawford¹⁷ conducted a study in which she tape recorded and transcribed twenty-five secular and religious folk songs as sung by black people in the Greensboro, North Carolina area. The sample of folk songs contained in the report included two hymns (both unlined due to solo performances). Crawford found that the melodies of these hymns contained relatively narrow ranges (a major sixth and an octave respectively), a predominance of repeated notes, prominent use of the interval of a third (both major and minor) and much ornamentation. While there was continuous rhythmic freedom, Crawford observed that a feeling for a regular metrical pattern persisted.

¹⁵ Ibid., p. 201.

¹⁶ Ibid., p. 146.

¹⁷ Portia N. Crawford, "Negro Folk Songs from Greensboro, North Carolina and Surrounding Towns" (Masters thesis, University of North Carolina at Chapel Hill, 1965).

In the absence of other examples of hymnsinging in the study, it was impossible to determine which of the above characteristics might be found in a larger sample of hymns. In a similar manner, since the above renditions were performed by individuals rather than a church choir or congregation, it was not possible to obtain information about hymnsinging as it might be performed in churches.

Items of analysis employed in Crawford's investigation included classifications of hymn type, scales, modes, tonal centers, range, melodic movement, meter, musical structure, and a description of rendition (performance practices) as observed by the researcher. This method of analysis was valuable in structuring the present work.

An intensive study of black church music was conducted by Boyer.¹⁸ In his investigation, Boyer tape-recorded and analyzed church services of the major black congregations in Rochester, New York. The purpose of the study, as stated by Boyer, was to analyze the musical content of church services. Results of the investigation indicated that lined hymnsinging was practiced in Sabbath worship services of "Middle"¹⁹ and "Low"²⁰ Baptists and in special services for these groups. (Special services included Holy Communion, weekly midweek prayer

¹⁸Horace C. Boyer, "An Analysis of Black Church Music with Examples Drawn from Services in Rochester, New York" (Ph.D. dissertation, The University of Rochester, Eastman School of Music, 1973).

¹⁹Boyer defined the "Middle" Baptist as a congregation which enjoys an emotional service but which requires some aspect of control and direction.

²⁰The "Low" Baptist, according to Boyer, is a congregation characterized by informality and a great amount of vocal and physical response by the worshipers.

services, and funerals).

Boyer's analysis of lined hymnsinging yielded results as summarized below.

1. Lined hymns were most often used as a feature of devotional services prior to the main order of Sabbath worship services.
2. There was a small repertory of metered hymns from which the deacon (song leader) selected the hymns to be sung.
3. The deacon customarily stood as he recited as many stanzas as would be sung. (The last stanza was always included as a final stanza even when the intervening stanzas were omitted.)
4. The deacon intoned the hymn two lines at a time in a semi-melodic chant and the congregation began a soft humming chorus always beginning with the last two lines of the stanza as a prayer was begun by one of the devotion leaders.

With regard to musical structure, Boyer identified the following characteristics.

1. The hymn (which was in reality a chant) was purely melodic and basically monophonic, even though individual singers added a second part at a fifth above or a fourth below the melody.
2. The rhythm was free and irregular corresponding to the natural accents of the text.
3. The extent to which the melody was embellished was determined by the improvisational skill or the emotional involvement of the singers.
4. The tempo of the hymn was extremely slow and deliberate.
5. The hymn was divided into two parts of two lines each with a half cadence occurring at the end of the first part and a final cadence at the end of the stanza.
6. The scale on which the hymn was built was of a hybrid nature. (i.e., More than one scale organization was employed simultaneously.)
7. There were oscillations between major and minor tonalities.
8. The interval of a third (both major and minor) was most

prominent in the melodic line and large leaps did not exist.

9. The melody was basically neumatic; the Short Meter hymn was more melismatic than the Common Meter hymn.

Although Boyer analyzed the total musical content of church services, his findings with regard to lined hymnsinging were relevant for the present study in the following ways: (1) The descriptive analysis of musical characteristics found in transcriptions provided a means of comparing musical characteristics and performance practices of hymnsinging in northern churches with those of southern churches; and (2) Hymn analyses provided the basis for comparing musical characteristics and performance practices between urban and rural churches.

Williams²¹ investigated the oral tradition²² of singing hymns in selected black churches of Florida and northern Georgia. The purpose of the study, as stated by the author, was as follows.

The purpose of the study is to present in Western musical notation hymns sung by the oral tradition in Negro religious music for use in worship, music education, and research preserving as much as possible the musical integrity of the tradition.²³

Specifically, Williams tape-recorded, notated, and analyzed melodies of lined hymns with emphasis on (1) melodic lines common to each meter, (2) use of harmony, common chords and intervals, and

²¹Robert Williams, "Preservation of the Oral Tradition of Singing Hymns in Negro Religious Music" (Ph.D. dissertation, The Florida State University, 1973).

²²Williams defined the oral tradition as "The manner of singing tunes that have been passed down by word of mouth from generation to generation in Negro Protestant churches." (Ibid., p. 3).

²³Ibid., p. 1.

(3) the appropriateness of using time signatures and measures in transcription procedures. In addition, Williams conducted interviews with older persons who lived when lined hymns were more widely used. Apparently, these persons could provide documentation for hymnsinging practices of the past. Williams used the results of his investigation to prepare a guide for singing selected hymns by the lining-out method. Conclusions from the study were as follows.

Lined hymnsinging was more commonly used in Baptist, Methodist, and Holiness churches. The repertory of hymns consisted of Short Meter, Short Particular Meter,²⁴ and Common Meter. (Williams observed no examples of Long Meter hymns.) Short Meter hymns were the most popular among black congregations. (The researcher claims that Short Meter hymns are easier to learn.) Short Particular Meter was the most rhythmic of those meters in current use. This meter was also less frequently observed than others. In learning to sing lined hymns, a person must become familiar with the various kinds of meters (Short, Short Particular, Common, and Long), learn the correct procedure for "raising"²⁵ hymns, and learn techniques for singing in each meter. Common Meter hymns were more difficult to sing than other observed meters but appeared to be among the favorite meters of the oral tradition. The interval of the minor third was the most prevalent in hymn

²⁴Williams defined Short Particular Meter as "A stanza of eight lines composed of eight (8) syllables in the first, third, fifth, and seventh lines and seven syllables in the second, fourth, sixth, and eighth lines." (Ibid., p. 4).

²⁵Williams defined "Raising" the hymn as "Establishing the pitch, tessitura, tune, and tempo of the hymn." (Ibid., p. 3).

melodies. Hymn melodies were most often based on minor tonalities. The rhythm of each hymn was determined by the words of the text and by the meter in which the hymn was sung; the tempo of the hymn was determined by the structure of the melody. Melodic anticipation at the ends of phrases and preceding sustained tones appeared as a characteristic feature in all meters. The anticipated pitch may be a unison or a minor third below the sustained pitch.

The standard procedure for lining-out the hymn as found in the literature was consistent with observations made by Williams. His findings are summarized below.

The hymn was usually lined by a deacon, class leader, or some other person designated to lead the song service. The minister usually lined the hymns during regular worship service. Hymns may be lined in one of three ways: (1) The entire hymn may be read, raised, and sung; (2) The first stanza may be read, raised, and sung; or (3) Each two lines of a stanza may be read, raised, and sung. The last stanza of a hymn was always sung while the congregation stood. Lining-out was executed in a recitative style. (half sung and half spoken) The song leader established the pitch or tonal center and sang the first several syllables alone. The congregation followed either by singing in unison or in harmony at the intervals of a perfect fourth or fifth above or below the melody. Williams, in describing the technique of raising hymns, found that the melodic interval for raising Short Meter hymns was a minor third below the initial pitch of the hymn; a minor third above for Short Particular Meter hymns and a perfect fourth above for Common Meter hymns.

The research conducted by Williams was found to be important to the present study for the following reasons: (1) It provided information about lined hymnsinging as practiced in southern rural black churches; (2) It presented a detailed account of techniques utilized in lining, raising, and singing hymns in various meters.

A study of Afro-American religious music from 1619 to 1861 was conducted by Maultsby.²⁶ In her report, Maultsby presented a history of Afro-American spirituals and a computer analysis of one hundred spirituals taken from the Allen collection²⁷ and the Seward/Pike/Marsh collection.²⁸ The following items were selected for analysis:

- Formal Structure
- Textual Structure
- Scale Structure and Pitch Function
- Range
- Melodic Intervals
- Melodic Patterns
- Meter
- Rhythmic Patterns

Although Maultsby's analysis was limited to spirituals as examples of religious music, the results of her study were of value in structuring the present work in the following ways: (1) Procedures were suggested that were considered for analyzing hymn melodies; (2) Methods for analysis and reporting results were suggested; and (3) Bibliographic references on black religious music were suggested.

²⁶Portia K. Maultsby, "Afro-American Religious Music: 1619-1861" (Ph.D. dissertation, The University of Wisconsin-Madison, 1974).

²⁷Allen, Ware and Garrison, Slave Songs of the United States.

²⁸J. B. T. Marsh, The Story of the Jubilee Singers, With Their Songs, 7th ed. (Boston: Hodder and Stoughton, 1877). First published as G. D. Pike, The Jubilee Singers (Boston: Lee and Shepherd, 1873).

It was hypothesized that the results of Maultsby's analysis would support documented evidence that Afro-American spirituals and lined hymns share common musical characteristics.

Sources cited in this chapter collectively formed a framework upon which the present work was structured. Each of the books or studies contributed in providing (1) documentation on the practice of lined hymnsinging, (2) suggested methods and procedures for conducting research and reporting results, and (3) bibliographic resources on Afro-American religious music.

CHAPTER III
PROCEDURES AND METHOD OF ANALYSIS

Procedures

The purpose of this study was to collect, transcribe, and analyze the musical structure of hymns that are sung by means of a lining-out procedure in black Baptist and Methodist churches. A list of Baptist and Methodist churches located within the Piedmont region of North and South Carolina¹ was compiled from the following sources: The Annual Report (1976-77) of the General Baptist State Convention of North Carolina, Incorporated; The Annual Conference Directory (1974-75) of the African Methodist Episcopal Zion Church; and data supplied by state church officials in North and South Carolina. From these sources, seventy-five churches were randomly selected to serve as the primary sample.²

A letter was mailed to the ministers of each of the seventy-five churches explaining the purpose of the study and requesting permission to visit regular worship services for the collection of data. A printed information card was to be completed and returned by each minister. These cards were enclosed with the letters and contained

¹A demographic description of the Piedmont region is included in Appendix A.

²The investigator selected this number to allow for the possibility that not all churches on the list sang hymns by the lining-out method or that all inquiries of ministers would be obtained. A list of churches included in the final sample is found in Appendix F.

items which would provide information on (1) church location, (2) whether lined hymnsinging was currently practiced, (3) schedule of worship services, and (4) willingness to allow visitation. Fifteen churches were randomly selected from twenty-eight reply cards that were returned. Each of these churches was visited by the investigator.

A cassette tape recorder (Panasonic, Model RQ-309AS) was utilized for recording hymn performances. Song leaders were interviewed by the investigator to obtain data about those aspects of the study that could not be obtained from an analysis of recorded music. A sample questionnaire used in interviewing is included in Appendix B. Interviews were conducted orally in an attempt to encourage song leaders to elaborate and give details that may have been difficult or impossible to obtain via the questionnaire. Interviews were not recorded and song leaders were assured of anonymity in an effort to encourage freedom of response.

The recorded hymns were transcribed by the researcher providing manuscripts for detailed analysis. To insure accuracy, the transcriptions were reviewed and validated by two music theory instructors at the University of North Carolina at Greensboro. These instructors listened to the taped examples and unanimously agreed that the transcriptions as notated by the researcher were valid. This procedure was mandated by the fact that problems often occur in accurately notating folk music. Discussion of these problems is presented later in the present chapter.

Method of Analysis

Results of previous research studies in ethnomusicology acknowledged the inadequacy of Western notational techniques for transcribing folk music. Although researchers admit these deficiencies, the consensus among them is that Western notation is superior to any other method because it is widely understood. These researchers generally recommend a modified system of notation to be used as a supplement to traditional notation. A set of supplementary symbols for transcribing folk music, according to Nettl,³ has been widely used and generally adopted (See Appendix C). Some of these symbols were useful for the present study and were employed as needed in the transcription of hymns (Chapter IV).

Elements of structure used in the analysis of hymn melodies were based on those employed by Schinhan⁴ in his analysis of North Carolina ballads and folksongs. In the preface to his analysis, Schinhan stressed the necessity for researchers to approach the task with as much objectivity as possible. His premise was that one must eliminate preconceived concepts of what things should be and consider what actually exists in the music to be analyzed.

However, Schinhan emphasized that, in all attempts to analyze, it is necessary to find means and methods which are adequate for the

³Bruno Nettl, Theory and Method in Ethnomusicology (London: The Free Press of Blencoe [Collier-Macmillan, Ltd.] 1964), p. 107.

⁴Newman Ivey White, gen ed., The Frank C. Brown Collection of North Carolina Folklore, 7 vols. (Durham, N. C.: Duke University Press, 1957), vol. 4: The Music of the Ballads, ed. by Jan Philip Schinhan, pp. xviii-xxxvii.

task. Likewise, one must utilize terms which are understandable and acceptable to others. Items of analysis, as employed by Schinhan, are as follows.

Scales and Modes
 Range
 Melodic Line, or interval succession in pitch
 Meter, or interval succession in time
 Structure or Gestalt: overall rhythm
 Rendition

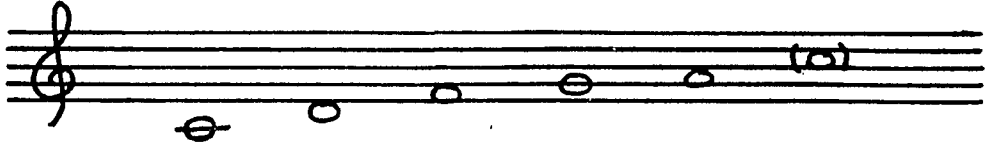
Scales and Modes. Most folk music, according to Schinhan, is based on some variation of the pentatonic or five-tone scale. Each successive arrangement (mode)⁵ of the original scale is identified by the appropriate Roman numeral. For the purposes of this study, mode was used to distinguish between hymn melodies based on any one of five arrangements of the pentatonic scale. (See Figure 1)

Modes were determined by counting upward from the tonal center and were classified as plagal or non-plagal. A plagal mode is one which contains tones one or two steps below the fundamental of a given scale. Those modes in which the lowest tone is the fundamental of the scale have been designated as non-plagal. Scales have been classified according to the extent to which they adhere to adjacent scale steps. Thus, a chordal scale is based on a consecutive series of tones. Those scales which contain one or more skips have been designated as tonic. These classifications, combined with the appropriate prefixes related to the number of tones in the scale, yielded the following scale types.

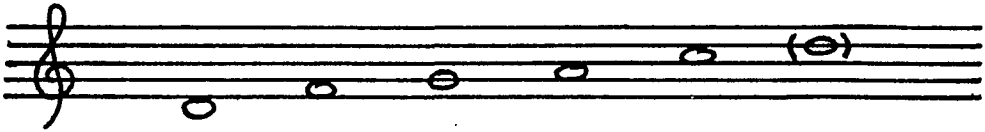
⁵Schinhan defined mode as "The choice made as well as the use of and emphasis on some of the selected ingredients of the available tonal material." (Ibid., p. xxi.)

FIGURE 1
MODES OF THE PENTATONIC SCALE

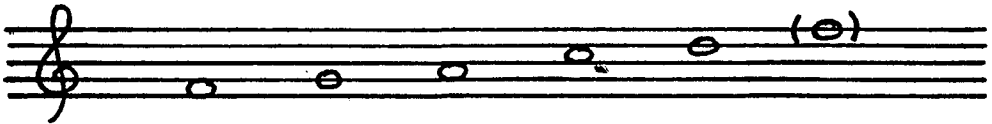
Mode I (original)



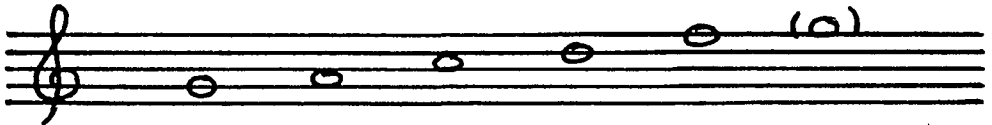
Mode II



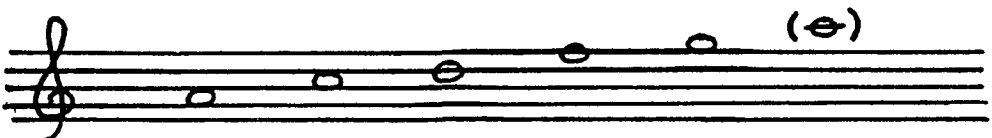
Mode III



Mode IV



Mode V



Schinhan's view was that a number of tones may share in the same tonal material but each melody derives its distinctive character from the quantity and frequency of each tone within it. This method of analysis was employed in the present study. Results of the analyses are presented in Appendix D.

Range. Range, as defined by Schinhan, does not differ from its definition in Western musical terminology. For this study, range was used to specify the measured distance (in intervals) from the lowest to the highest tones and was employed as a descriptive device for comparing the various hymn melodies.

Melodic Line. Melody was defined as ". . . a succession of either conjunctly or disjunctly ascending or descending tones which differ not only in pitch, but owing to their varying durations, also in time."⁷ The following elements were considered in describing the characteristic features of melodic line: range, progressions with regard to direction--either ascending or descending, movement by step or skip, characteristic intervals, and phrase structure.

Meter. Meter was defined as ". . . the constant basic unit of measurement which, in its various forms and combinations, serves to delineate movement in time."⁸ Meter, according to Schinhan, is a mere convenience which enables the composer to approximate his ideas and intentions and to make it possible for the performer to interpret

⁷Ibid., p. xxviii.

⁸Ibid., p. xxxiv.

the music and thereby realize the intentions of the composer (performer). It is in this context that barlines were employed in transcription procedures.

Structure. Each hymn melody was subdivided into its smaller units in an attempt to show the makeup of the whole. Following the procedures of Schinhan, small case letters (e.g., aa, ab, etc.) were employed to show the component parts or to delineate form in the ensuing hymn melodies. These letters are accompanied by Arabic numerals in parenthesis to specify the number of measures in each subdivision.

Performance Practices. According to ethnomusicologists, many important features of folk music cannot be realized by examining a transcription even though the transcription may approximate an accurate representation of what was actually performed. Performance practice (Schinhan's term is "Rendition") refers to visual and psychological aspects and is an indispensable part of the total performance. A description of performance practice, as observed by the investigator, was included in the analysis of hymns.

Presentation of Data

Transcriptions of recorded hymns are presented in Chapter IV. Hymns have been arranged alphabetically by title and numbered consecutively beginning with "Hymn Number 1." Following the title, each transcription was identified by (1) church, (2) location, and (3) date of recording. In cases where two or more hymns were related melodically, the reader was referred to other hymns in the study.

In Chapter V, each of the research questions as listed in Chapter I was recapitulated and followed by a summary of findings and appropriate discussion. The following tables are presented in Appendix E to aid in the interpretation of results: Classification of Hymns by Scale and Mode, Melodic Range, Classification of Hymns by Meter, Tonal Centers, Meter Signatures, and Structure. Each of the items from the questionnaire used for interviewing song leaders was restated and followed by a summary and discussion of collective responses.

Conclusions drawn from the study are presented in Chapter VI. This chapter also includes implications for the results of the study as they relate to music education and recommendations for future research projects in this genre of Afro-American religious music. Cassette tape recordings are included as a part of this study. Hymns are recorded and numbered consecutively to correspond with transcriptions as they appear in Chapter IV.

CHAPTER IV

PRESENTATION OF DATA

The method of analysis employed in this study has been adapted from the work of Schinhan and Nettl.¹ The analysis has been directed toward showing as objectively as possible the musical structure of lined hymns as they are currently performed in selected black churches. Wherever possible, traditional Western notational symbols and terminology were employed. In addition, a set of supplementary symbols² were employed to make transcriptions as accurate as possible. These symbols are defined in Appendix C.

Hymns are presented in alphabetical order. They were assigned consecutive numbers that correspond to the numerical order of examples recorded on magnetic tape which accompany this study. Each hymn is headed by its title, name and location of the church, and the date recorded. Several of the hymns show melodic relationships with other hymns in the study. When these occur, the reader is referred to hymns which have similar melodies.

Metronome markings are included to give the reader a general indication of the performance tempo of the hymn. These markings

¹Newman Ivey White, gen ed., The Frank C. Brown Collection of North Carolina Folklore, 7 vols. (Durham, N. C.: Duke University Press, 1957), vol. 4: The Music of the Ballads, ed. by Jan Philip Schinhan; Bruno Nettl, Theory and Method in Ethnomusicology (London: The Free Press of Blencoe [Collier-Macmillan, Ltd.], 1964.

²Nettl, Theory and Method in Ethnomusicology, p. 107.

should be regarded only as a guide since tempos vary considerably within each hymn. The melody of the hymn is shown in traditional notation with the addition of special symbols where needed. Key signatures contain only those sharps or flats that actually occur in the melodic line except where technical problems would emerge as a result of this procedure. In such cases, accidentals that do not occur in the melodic line are enclosed in parentheses.

Following transcriptions, additional stanzas are included as recorded. Finally, each hymn is analyzed according to hymn type, scale, mode, tonal center, range, meter, structure, melodic line, and performance practices. It is recommended that the reader consult recordings while reading transcriptions.

Hymn Number 1

A CHARGE TO KEEP I HAVE

Sung by congregation at New Hope A. M. E. Zion Church, Lancaster, South Carolina. Recorded on June 11, 1978.

M. M. $\text{♩} = 28$



2. To serve the present age, My calling to fulfill;
O may it all my powers engage To do my Master's will!
4. Help me to watch and pray, And on Thyself rely,
Assured, if I my trust betray, I shall forever die.

Hymn Type: Short Meter. Scale: Pentatonic, Plagal. Mode: II. Tonal Center: E. Range: b to d². Meter: 2/2. Structure: ab (6+7).

Melodic Line: The melodic line consists of two asymmetrical sections, six measures and seven measures respectively. The first section, contained within a range of a minor tenth, begins on the tonal center and ends on the fifth above. The second section begins on the fifth above, ascends a minor third and descends to the tonal center. The frequent occurrence of the interval of the minor third and leaps of a fourth and fifth result in a disjunct melodic line.

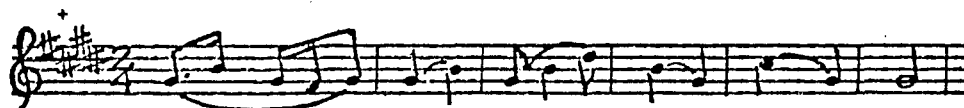
Performance: This hymn was performed during the devotional service which preceded the Sunday morning worship service. A trustee of the church stood and lined the words to each of the four stanzas. He repeated the first two lines of the first stanza and led the congregation in singing. There was no further lining within the stanza. Each of the succeeding stanzas was executed in a similar manner. The third stanza was omitted.

Hymn Number 2

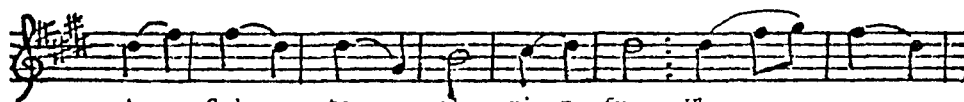
A CHARGE TO KEEP I HAVE

Sung by congregation at Gilmore Chapel A. M. E. Zion Church, Concord, North Carolina. Recorded on August 29, 1978. For slight melodic relationships, see Hymn Numbers 23 and 25.

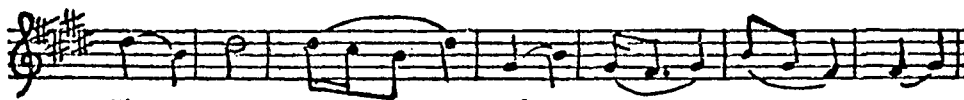
M. M. ♩ = 48



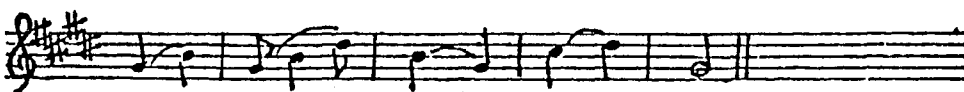
1. A _____ charge to _____ keep I _____ have,



A God to glo - ri - fy, Who gave _____



His Son my _____ soul to save, And _____



fit it _____ for the _____ sky.

2. To serve the present age, My calling to fulfill,
O may it all my pow'rs engage To do my Master's will.

Hymn Type: Short Meter. Scale; Pentatonic, Plagal. Mode: II. Tonal Center: G#. Range: f#¹ to g#². Meter: 2/4. Structure: ab (12+14).

Melodic Line: The melodic line consists of two asymmetrical sections, twelve measures and fourteen measures respectively. The melody in the first section begins on the tonal center, ascends to the fifth above, and descends to the tonal center at the midpoint (measure 6). The last phrase of the section (measures 7-12) begins and ends on the fifth above the tonal center. The second section begins on the fifth, ascends a perfect fourth, and descends gradually to a step below the tonal center at the midpoint (measure 20). The line ascends to the fifth and descends by leap to the tonal center. Disjunct motion results from the existence of the intervals of the major and minor third and the perfect fifth.

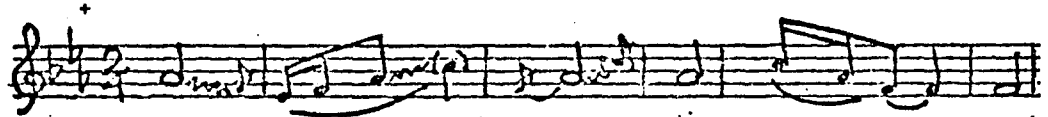
Performance: This hymn was performed during an evening revival service. The associate minister announced the title of the hymn, its page number, and instructed the congregation to sing two stanzas. Each of the two stanzas was lined by him. He repeated the opening two lines of the first stanza. Singing was led by the minister of the church. Each two lines of the first and second stanzas were lined and sung. At the conclusion of the second stanza, the congregation hummed and moaned the last two lines of the stanza.

Hymn Number 3

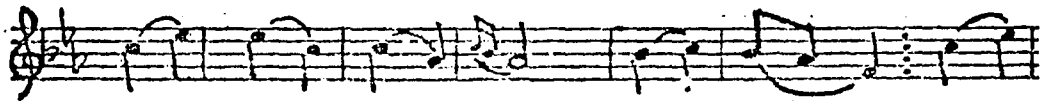
A FEW MORE YEARS SHALL ROLL

Sung by congregation at First Baptist Church, Concord, North Carolina.
Recorded on August 20, 1978.

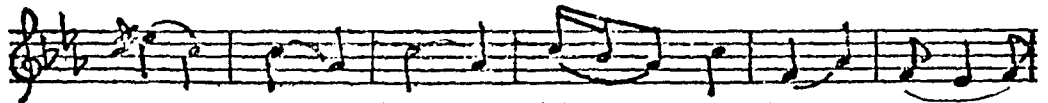
M. M. $\text{♩} = 52$



1. A ___ few ___ more ___ years shall ___ roll,



A ___ few ___ more ___ sea - sons come; ___ And ___



we ___ shall ___ be ___ with ___ those ___ that ___



rest ___ And sleep ___ with - in ___ the ___ tomb.

2. A few more struggles here, A few more partings o'er;
A few more toils, A few more tears, And we shall weep no more.

4. Then O my Lord, prepare my soul For that great day;
Go wash me in Thy precious blood And take my sins away.

Hymn Type: Short Meter. Scale: Pentatonic, Plagal. Mode: II. Tonal Center: F. Range: c^1 to e^2 . Meter: 2/4. Structure: ab (12+14).

Melodic Line: The melodic line consists of two asymmetrical sections, twelve measures and fourteen measures respectively. The overall range is a minor tenth. The melody is ornamented and contains several uncertain pitches as indicated in the notation above. The frequent occurrence of the intervals of the major and minor third and the perfect fifth contributes to disjunct movement. The first section begins a minor third above the tonal center and ascends and descends by thirds before reaching the highest tones of the range (measures 7 and 8). The line descends to the tonal center at the end of the section. The second section begins on the fifth above, ascends a minor third, then descends by thirds through the tonal center to the fourth below. After a brief ascending pattern (measures 24 and 25), the line ends a fourth below the tonal center.

Performance: This hymn was lined by the minister of the church. After announcing the title of the hymn, he lined the words to each of the stanzas in a dramatic manner. The congregation was invited to join with the choir in singing. The minister repeated the first two lines of the opening stanza and announced the hymn type (Short Meter). Singing was led by a male member of the choir with the congregation joining in measure 3. The third stanza was omitted at the request of the minister. The last half of the fourth stanza was repeated four times. Each repetition became more animated with the addition of handclapping, foot-stomping, and spontaneous improvisations.

Hymn Number 4

AMAZING GRACE

Sung by congregation at New St. John Baptist Church, Newell, North Carolina.
Recorded on September 10, 1978. For melodic relationships, see Hymn Numbers 15,
17, 18, 20, 21, 22, and 26.

M. M. $\text{♩} = 44$

I. A - ma - zing grace! How

sweet the sound, That saved a

wretch like me! I once was

lost But now am found, Was

blind, but now I see.

2. 'Twas grace that taught my heart to fear, And grace my fears relieved;
How precious did that grace appear The hour I first believed!
3. Thro' many dangers, toils, and snares, I have already come;
'Tis grace hath bro't me safe thus far, And grace will lead me home.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: III. Tonal
Center: A \flat . Range: e \flat to f 2 . Meter: 2/2. Structure: aa' (14+14).

Melodic Line: The melodic line consists of two symmetrical sections, each fourteen measures in length. Tones of the melody (excluding embellishments) are contained within a range of a perfect fifth. Constructed on the intervals of the major and minor third, the melody oscillates between the tonal center and the third above. This motion precludes any clear tendency of the melodic line to ascend or descend. Repetition of word syllables by the song leader (measures 4, 18, 22, and 26) resulted in a "call-and-response" effect in performance.

Performance: This hymn was sung during the devotional service which preceded the regular morning worship service. A deacon announced the name of the hymn, its page number, and the hymn type (Common Meter). The deacon asked that someone in the congregation give a suitable tune. After a female member of the choir volunteered, the deacon lined the words to each of three stanzas and repeated the opening two lines of the first stanza. The song leader led the congregation in singing. Each two lines of the succeeding stanzas were lined prior to singing. Following the singing of the third stanza, the last two lines of the stanza were sung softly as a prayer was begun by another deacon.

Hymn Number 5

AMAZING SIGHT! THE SAVIOUR STANDS

Sung by congregation at St. Luke Baptist Church, Charlotte, North Carolina.
Recorded on July 2, 1978. For melodic relationships, see Hymn Numbers 9, 10, 19,
and 24.

M. M. $\text{♩} = 46$

1. A - maz - ing sight! the Sav - iour
stands. And knocks at ev - 'ry door;
Ten thou - sand bless - ings in His
hands, To set - is - fy the poor.

2. "Behold," He saith, "I bleed and die To bring you to My rest:
Hear, sinners, while I'm passing by, And be forever blest."

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: II. Tonal Center:
D. Range: a to c². Meter: 2/4. Structure: ab (14+14).

Melodic Line: The melodic line consists of two symmetrical sections, each fourteen measures in length. The line contains ornamentation and is built primarily on the intervals of the perfect fourth and minor third resulting in a disjunct line. The first section consists of two phrases that are nearly identical in melodic content. Each of the phrases begins on the fourth below the tonal center, ascends to the fifth above and ends on the tonal center. The second section also contains two phrases. The first begins on the fifth, ascends a minor third and gradually descends to a perfect fourth below the tonal center. The second phrase is identical to the second phrase of the first section.

Performance: This hymn was performed during the Sunday morning worship service. The minister of the church announced the title of the hymn, its page number, and the hymn type (Common Meter). He lined the first and second stanzas and invited the congregation to sing with the choir. The minister repeated the opening two lines of the first stanza. Singing was led by a female member of the choir. Each subsequent two lines of the hymn were lined prior to singing. At the conclusion of the second stanza, the congregation repeated the second section twice and accompanied their singing with handclapping. These repetitions began as moans but words were sung toward the end of the stanza.

Hymn Number 6

'AMAZING SIGHT! THE SAVIOUR STANDS

Sung by congregation at St. John Baptist Church, Sharon, South Carolina.
Recorded on July 9, 1978.

M. M. $\text{♩} = 50$

the sight

1. A - maz - ing sight! the Sav - iour stands and

and knocks at ev-

knocks at ev - 'ry door; Ten

ten thou- sand bless-

thou - sand bless - ings in His hands To

to sat- is-fy

sat - is - fy the poor.

2. "Behold," He saith, "I bleed and die To bring you to My rest;
Hear, sinners, while I'm passing by, And be forever blest."
4. "Say, will you hear My gracious voice, And have your sins forgiv'n?
Or, will you make that wretched choice, And bar yourselves from heav'n?"
- Sweet home, sweet home, Sweet home, my Lord,
There is no pain at home.

Hymn Type: Common Meter. Scale: Tetratonic (2), Plagal. Mode: III. Tonal Center: A. Range: e^1 to e^2 . Meter: 4/4. Structure: aa' (7+7).

Melodic Line: The melodic line consists of two symmetrical sections, each seven measures in length. The line is ornamented and basically disjunct resulting from the frequent occurrence of the intervals of the third and fifth. The tones of the melody are contained within a range of a perfect octave. Repetition of word syllables by the song leader (measures 2, 5, 6, 8, 9, 12, and 13) resulted in a "call-and-response" effect with the chorus.

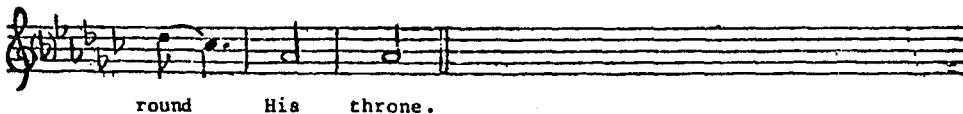
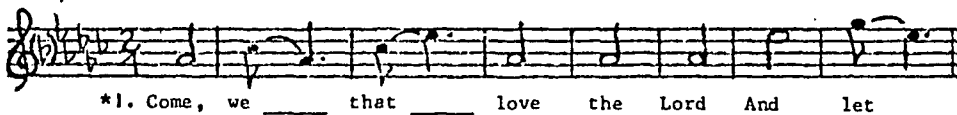
Performance: This hymn was performed during the devotional service which preceded the Sunday morning worship service. A deacon recited the first two lines of the opening stanza and led the singing. The remainder of the first stanza and the subsequent two stanzas were lined and sung in a similar manner. At the conclusion of the fourth stanza, the second half of the stanza was sung twice. An appended chorus, "Sweet Home," was sung twice to end the performance.

Hymn Number 7

COME, WE THAT LOVE THE LORD

Sung by congregation at Pleasant Ridge Baptist Church, Rock Hill, South Carolina. Recorded on June 18, 1978.

M. M. ♩-72



*Recording begins with measure 2.

2. Let those refuse to sing Who never knew our God;
But children of the Heavenly King May speak their joys abroad.

Hymn Type: Short Meter. Scale: Pentatonic, Nonplagal. Mode: II. Tonal Center: A \flat . Range: a \flat ¹ to g \flat ². Meter: 2/4. Structure: ab (12+14).

Melodic Line: The melodic line consists of two asymmetrical sections, twelve measures and fourteen measures respectively. The melody is disjunct resulting from the occurrence of intervals of the major and minor third and the perfect fifth. The first section consists of two phrases, the first of which begins on the tonal center, ascends by thirds to the fifth above and returns, by leap, to the tonal center. A second phrase begins on the fifth, ascends a minor third, descends to the tonal center and ends on the fifth above. Beginning on the fifth above the tonal center, the second section ascends a minor third and descends to the tonal center. The last phrase of the section begins on the tonal center, ascends to the fifth above and returns to the tonal center.

Performance: This hymn was performed during the Sunday morning worship service. Singing was led by a male member of the choir. The entire first stanza was sung without lining but the opening two lines of the second stanza were recited by the song leader prior to congregational singing. The second half of the second stanza was sung twice to end the hymn.

Hymn Number 8

COME, WE THAT LOVE THE LORD

Sung by congregation at Piney Grove Baptist Church, Marshville, North Carolina. Recorded on August 30, 1979.

M. M. $\text{♩} = 42$



2. Let those refuse to sing Who never knew our God;
But children of the heav'nly King May speak their joys abroad.
3. The hill of Zion yields A thousand sacred sweets,
Before we reach the heav'nly fields, Or walk the golden streets.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: III. Tonal Center: G. Range: d^1 to d^2 . Meter: 2/4. Structure: ab (12+14).

Melodic Line: The melodic line consists of two asymmetrical sections, twelve measures and fourteen measures respectively. The ornamented line is basically stepwise with small skips resulting from the frequent occurrence of the interval of the second. The first section begins and ends on the tonal center and is contained within a major sixth range. A second section begins on the fifth above and ends on the tonal center. The range in this section is a perfect octave.

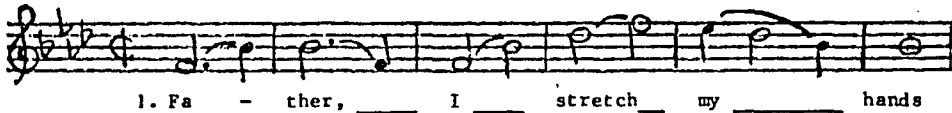
Performance: This hymn was performed during the devotional service which preceded an evening revival service. The hymn title was announced and the text was lined by a deacon. After lining the first three stanzas, the deacon repeated the hymn title, its page number, and instructed the congregation to "Sing without further lining." He requested that someone give a suitable tune. A second deacon volunteered and led the singing. The first deacon continued the lining procedure throughout the performance by reciting each two lines of the stanzas prior to singing those lines.

Hymn Number 9

FATHER, I STRETCH MY HANDS TO THEE

Sung by congregation at Salem Baptist Church, Charlotte, North Carolina.
Recorded on June 4, 1978. For melodic relationships, see Hymn Numbers 5, 10,
19 and 24.

M. M. $\text{♩} = 54$



2. What did Thine only Son endure Before I drew my breath!
What pain, what labor, to secure My soul from endless death!
3. Author of faith, to Thee I lift My weary, longing eyes;
O may I now receive that gift! My soul, without it, dies.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: II. Tonal Center:
B \flat . Range: f 1 to a \flat^2 . Meter: 2/2. Structure: ab (14+14).

Melodic Line: The melodic line consists of two symmetrical sections, each fourteen measures in length. The disjunct line is built primarily on the interval of the perfect fourth. The first section consists of two phrases that are nearly identical in melodic content. These phrases begin a fourth below the tonal center, ascends to the fifth above and ends on the tonal center. The second section also contains two phrases. The first begins on the fifth above the tonal center, ascends a minor third and descends to the tonal center. The second phrase is identical to the second phrase of the first section.

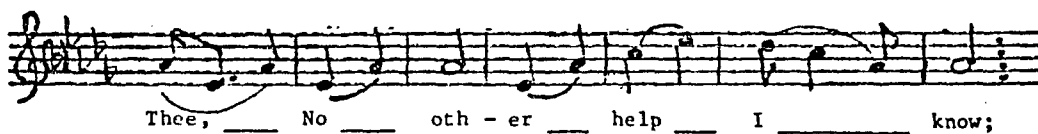
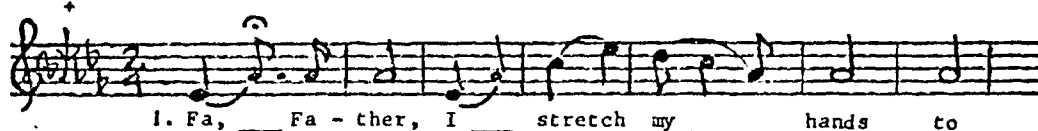
Performance: This hymn was performed during the Sunday morning worship service. The congregation was led in singing by a female member of the choir who omitted initial lining procedures. After the hymn was begun, each two lines of the text were recited prior to the singing of those lines. Throughout the performance, singing was accompanied by footstomping and handclapping. At the conclusion of the third stanza, the last two lines were sung twice.

Hymn Number 10

FATHER, I STRETCH MY HANDS TO THEE

Sung by congregation at St. Luke Baptist Church, Charlotte, North Carolina.
Recorded on July 2, 1978. For melodic relationships, see Hymn Numbers 5, 9, 19,
and 24.

M. M. $\text{♩} = 44$



2. What did Thine only Son endure, Before I drew my breath!
What pain, what labor to secure My soul from endless death!
3. Author of faith to Thee I lift My weary, longing eyes;
O may I now receive that gift! My soul without it dies.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: II. Tonal Center:
Ab. Range: c^1 to g^2 . Meter: 2/4. Structure: ab (14+14).

Melodic Line: The melodic line consists of two symmetrical sections, each fourteen measures in length. The frequent occurrence of the intervals of the minor third and perfect fourth results in a disjunct line. The first section consists of two phrases that are nearly identical in melodic content. Each begins a perfect fourth below the tonal center and rises to a perfect fifth above before descending to the tonal center at the end of the phrase. The second section also consists of two phrases. The first begins a perfect fifth above the tonal center, ascends a minor third and descends to the tonal center. The second phrase is identical to the second phrase of the first section.

Performance: This hymn was performed during the devotional service which preceded the Sunday morning worship service. A deacon, who was seated at a table in the front of the sanctuary, stood and announced the title of the hymn, its page number and hymn type (Common Meter). He lined the words for the first, second, and third stanzas. Following this procedure, the deacon repeated the opening two lines of the first stanza and led the congregation in singing. Each two lines of the first and third stanzas were lined and sung. Instructions were given by the deacon to omit the second stanza and to stand while singing the final stanza. At the conclusion of the final stanza, the congregation repeated the second half of the stanza.

Hymn Number 11

FATHER, I STRETCH MY HANDS TO THEE

Sung by congregation at Piney Grove Baptist Church, Marshville, North Carolina. Recorded on August 30, 1978. For melodic relationship, see Hymn Number 16.

M. M. $\text{♩} = 54$

1. Fa-ther I stretch my hands to

Thee, No oth-er help I know;

If Thou with draw Thy-self from

me, Ah, whith-er shall I go?

2. What did Thine only Son endure, Before I drew my breath;
What pain, what labor to secure My soul from endless death!
4. Author of faith, to Thee I lift My weary, longing eyes;
O may I now receive that gift, My soul without it dies.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: III. Tonal Center: G^b . Range: $d^{\flat 1}$ to $d^{\flat 2}$. Meter: 4/4. Structure: aa (7+7).

Melodic Line: The melodic line consists of two symmetrical sections, each seven measures in length. These sections are identical in melodic content. The embellished line is constructed primarily on the interval of the third but seconds often occur as a result of ornamentation. Beginning on the tonal center, the line descends to the fourth below, ascends to the fifth above, and ends on the tonal center. The total range throughout is a perfect octave. Rhythmically, notes of smaller duration and syncopated figures (measures 1, 5, 8, 12) contribute to a feeling of movement throughout the melodic line.

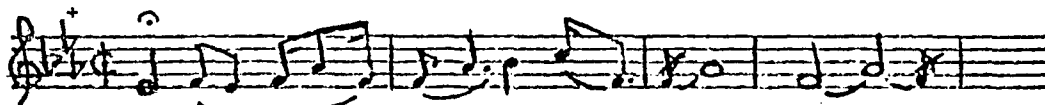
Performance: This hymn was performed during the devotional service which preceded an evening revival service. A deacon announced the title of the hymn and lined the first, second, and fourth stanzas. After repeating the opening lines of the first stanza, the deacon led the congregation in singing. Each two lines of the subsequent stanzas were lined and sung in a similar manner. At the conclusion of the fourth stanza, the last two lines were hummed by the congregation while a second deacon began a prayer.

Hymn Number 12

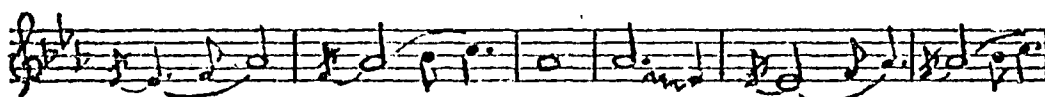
"GO PREACH MY GOSPEL," SAITH THE LORD

Sung by congregation at Mayfield Memorial Baptist Church, Charlotte, North Carolina. Recorded on July 16, 1978. For melodic relationship, see Hymn Number 13.

M. M. $\text{♩} = 38$



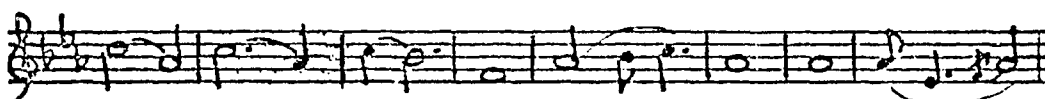
1. "Go _____ preach _____ My gos -



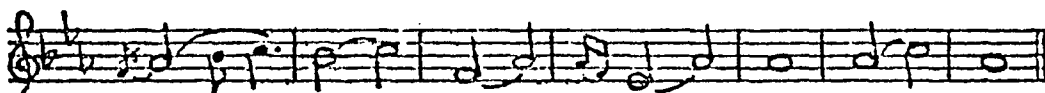
pel," _____ saith _____ the Lord; _____ "Bid _____ the _____



whole _____ earth _____ My _____ grace _____ re - ceive; He _____



shall _____ be _____ saved _____ that trusts _____ My word, And _____



he _____ con - demned _____ who'll _____ not be - lieve."

2. "I'll make your great commission known, And ye shall prove My gospel true; By all the works that I have done, By all the wonders ye shall do."

3. "Teach all the nations My commands, I'm with you till the world shall end; All pow'r is trusted in My hands, I can destroy, and I defend."

Hymn Type: Long Meter. Scale: Pentatonic, Plagal. Mode: III. Tonal Center: A^b. Range: e^b¹ to c². Meter: 2/2. Structure: ab (16+16).

Melodic Line: The melodic line consists of two symmetrical sections, each sixteen measures in length. The line is ornamented and basically disjunct. Intervals of the major and minor third pervade the entire melody. The first section begins a fourth below the tonal center and ascends to a third above before ending on the tonal center. The second section begins and ends on the tonal center. The melodic range in both sections is a major sixth.

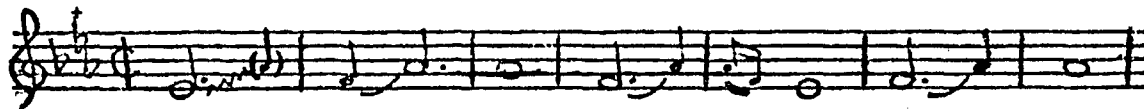
Performance: This hymn was performed during an evening worship service. The song leader omitted the initial lining procedure and led the congregation in singing. Subsequently, each two lines of the stanza were recited prior to the singing of those lines. The congregation stood while singing the third stanza. The second section of the last stanza was repeated twice and was accompanied with handclapping.

Hymn Number 13

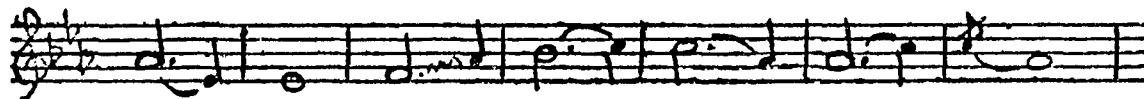
"GO PREACH MY GOSPEL," SAITH THE LORD

Sung by congregation at Mt. Hebron Baptist Church, Gastonia, North Carolina. Recorded on August 13, 1978. For melodic relationship, see Hymn Number 12.

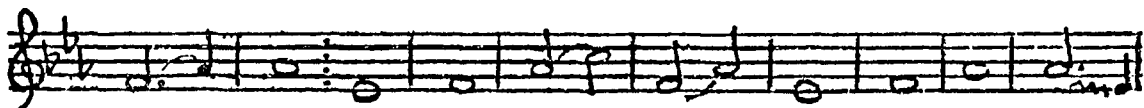
M. M. $\text{♩} = 50$



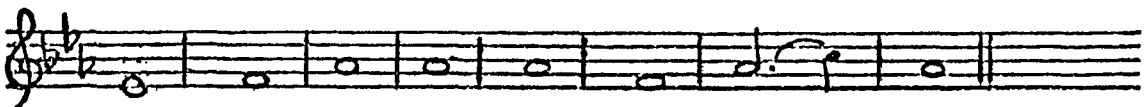
1. "Go ___ preach ___ My gos - pel," saith ___ the



Lord; ___ "Bid the ___ whole ___ earth ___ My ___ grace



re - ceive; He shall be ___ saved ___ that trusts My word, ___



And he con- demned who'll not be - lieve."

2. "I'll make your great commission known, And ye shall prove my gospel true;
By all the works that I have done, By all the wonders ye shall do."

Hymn Type: Long Meter. Scale: Pentatonic, Plagal. Mode: III. Tonal Center: $A\flat$. Range: $e\flat^1$ to c^2 . Meter: 2/2. Structure: aa' (16+16).

Melodic Line: The melodic line consists of two symmetrical sections, each sixteen measures in length. The first section begins a perfect fourth below the tonal center, ascends to a major third above and returns to the tonal center. The second section also begins a perfect fourth below the tonal center, rises to a major third above and returns to the tonal center. A disjunct melodic line results from the frequent occurrence of the major and minor thirds. The entire melody is contained within a range of a major sixth.

Performance: This hymn was performed during the Sunday morning worship service. The song leader omitted lining the opening two lines of the first stanza as he led the choir and congregation in singing. Thereafter, the song leader lined the words for each two lines of the remainder of the first stanza and the entire second stanza. After singing the second stanza, the congregation repeated the second section of the second stanza twice. These repetitions were sung with animation and spontaneous improvisations.

Hymn Number 14

GUIDE ME, O THOU GREAT JEHOVAH

Sung by congregation at Pleasant Ridge Baptist Church, Rock Hill, South Carolina. Recorded on June 18, 1978.

M. M. $\text{♩} = 72$

Guide me ___ O ___ Thou great Je - ho-vah, Pil-grim o'er this

bar-ren ___ land; I am ___ weak, ___ but Thou art ___ might - y;

Hold me with ___ Thy pow'r-ful ___ hand; Bread of ___ heav-en,

Bread of ___ heav-en, Feed me till ___ I want no ___ more.

None but the righteous, None but the righteous,
None but the righteous Shall see God.

Hymn Type: Short Particular Meter (8.7s). Scale: Pentatonic, Plagal.
Mode: V. Tonal Center: C#. Range: b to a¹. Meter: 2/4. Structure:
aaa (8+8+8).

Melodic Line: The melodic line consists of three identical sections, each eight measures in length. Each section contains two symmetrical phrases of four measures each. The line is disjunct resulting from the existence of intervals of the minor third, perfect fourth, and the minor sixth. The entire melody is contained within a minor seventh range.

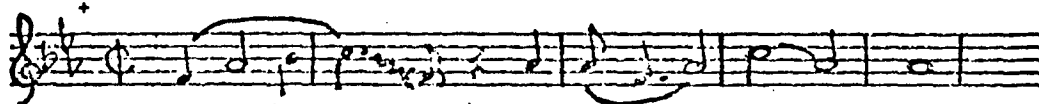
Performance: This hymn was performed during the Sunday morning worship service. Singing was led, without initial lining, by a male member of the choir. The second and third lines of the stanza were recited prior to singing. At the conclusion of the stanza, a chorus, "None But the Righteous," was appended. (This chorus is often sung as a refrain with other hymn texts.)

Hymn Number 15

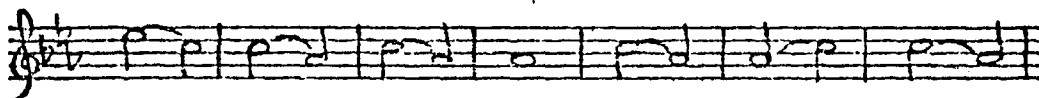
I HEARD THE VOICE OF JESUS SAY

Sung by congregation at St. Paul Baptist Church, Charlotte, North Carolina.
Recorded on September 10, 1978. For melodic relationships, see Hymn Numbers 4, 17,
18, 20, 21, 22, and 26.

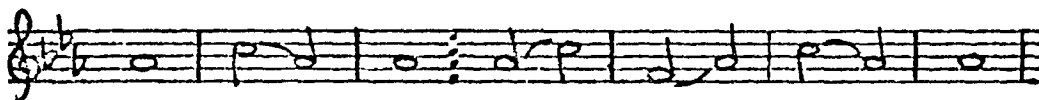
M. M. $\text{♩} = 40$



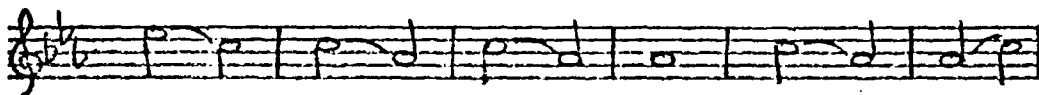
I, _____ I heard _____ the _____ voice



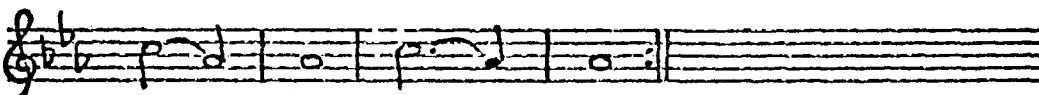
of _____ Je - sus _____ say: "Come _____ un - to _____



Me and _____ rest; Lay _____ down _____ Thou _____ wea -



ry _____ one, _____ lay _____ down, Thy _____ head



u - pon My _____ breast."

I came to Jesus as I was, Weary, worn, and sad;
I found in Him a resting place, And He has made me glad.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: III. Tonal Center:
 $A\flat$. Range: f^1 to $e\flat^2$. Meter: 2/2. Structure: aa' (15+14).

Melodic Line: The melodic line consists of two nearly symmetrical sections. ("Raising" of the hymn accounts for an extra measure in the first section.) The two sections are basically identical in melodic content. Tones of the melody (excluding embellishments) are contained within a minor seventh range. These tones oscillate between the tonal center and the third above or below. This motion precludes any clear tendency of the melody to ascend or descend. The entire melodic line is repeated for the second half of the stanza.

Performance: This hymn was performed during the Sunday morning worship service. Although the tempo of the hymn was slow, the choir and congregation sang with emotional fervor and apparent sincerity. The minister of the church announced the hymn title, its page number and hymn type (Common Meter). Following this, he recited very dramatically the opening lines of the first stanza and led the singing. After completing the first stanza, the congregation sang the last two lines of the stanza three times. Each repetition was accompanied with hand-clapping, footstomping, and spontaneous improvisations.

Hymn Number 16

I HEARD THE VOICE OF JESUS SAY

Sung by congregation at Silver Mount Baptist Church, Pineville, North Carolina. Recorded on May 21, 1978. For melodic relationship, see Hymn Number 11.

M. M. $\text{♩} = 44$

I heard the voice of Je-
sus

say: "Come un- to Me and rest;

Lay down Thou wea- ry one
lay

lay down Thy head u-pon
down, Thy head u-pon My breast."

I came to Jesus as I was, Weary, worn, and sad;
I found in Him a resting place, And He has made me glad.

Hymn Type: Common Meter. Scale: Tetratonic (2), Plagal. Mode: III. Tonal Center: G^b . Range: d^b1 to e^b2 . Meter: 4/4. Structure: aa (7+7).

Melodic Line: The melodic line consists of two symmetrical sections, each seven measures in length. Both sections are identical in melodic content. The disjunct line is built on the intervals of the major and minor third. Beginning on the tonal center, the melody descends to the fourth below, ascends to the perfect above and ends on the tonal center. Repetition of word syllables by the song leader results in a "call-and-response" effect between leader and chorus. The entire line is repeated for the second half of the stanza.

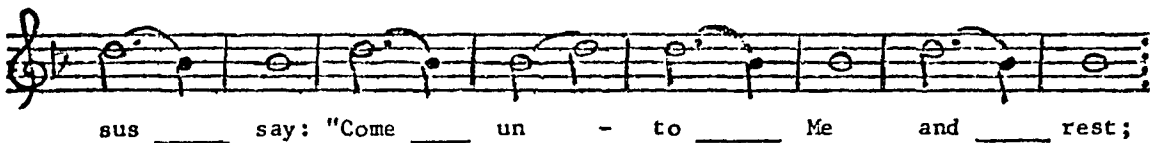
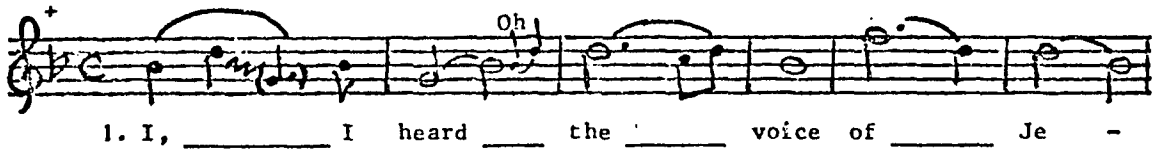
Performance: This hymn was performed during the devotional service which preceded the Sunday morning worship service. A deacon, who was seated at a table in the front of the sanctuary, stood and announced the hymn title, its page number, and hymn type (Common Meter). After lining the words of the first stanza, the deacon stated that "We'll sing as we line." He led the singing, reciting each two lines of the text prior to singing. The final two lines of the stanza were repeated three times.

Hymn Number 17

I HEARD THE VOICE OF JESUS SAY

Sung by congregation at Pleasant Ridge Baptist Church, Rock Hill, South Carolina. Recorded on June 18, 1978. For melodic relationships, see Hymn Numbers 4, 15, 18, 20, 21, 22, and 26.

M. M. ♩ = 84



I came to Jesus as I was, Weary, worn, and sad;
I found in Him a resting place, And He has made me glad.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: III. Tonal Center: Bb. Range: g¹ to g². Meter: 4/4. Structure: aa' (14+14).

Melodic Line: The melodic line consists of two symmetrical sections, each fourteen measures in length. The two sections are basically identical in melodic content. The tones of the melody are contained within a range of a perfect octave. Constructed on the intervals of the major and minor third, the line oscillates between the tonal center and the third above or below. This motion precludes any clear tendency of the melody to ascend or descend. The entire melody is repeated for the second half of the stanza.

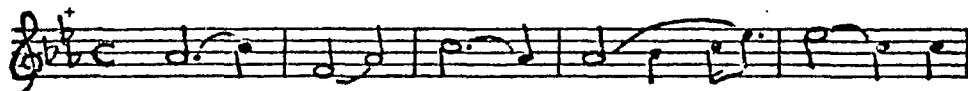
Performance: This hymn was performed during the devotional service which preceded the Sunday morning worship service. Singing was led (without initial lining) by a deacon who was seated at a table in the front of the sanctuary. The second two lines and each subsequent two lines of the stanza were recited by the song leader prior to singing. At the conclusion of the stanza, the last two lines were sung repeatedly as a prayer was begun by another deacon. Each repetition was accompanied with footstomping.

Hymn Number 18

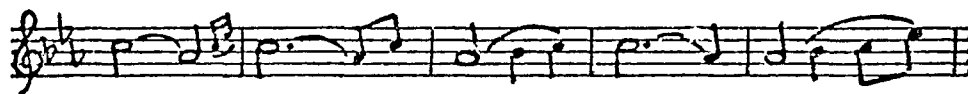
I HEARD THE VOICE OF JESUS SAY

Sung by congregation at St. John Baptist Church, Sharon, South Carolina.
Recorded on July 9, 1978. For melodic relationships, see Hymn Numbers 4, 15, 17,
20, 21, 22, and 26.

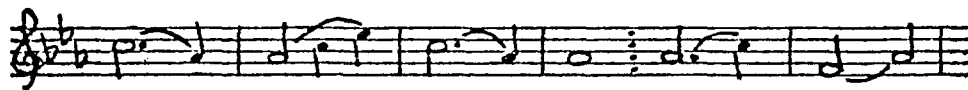
M. M. $\text{♩} = 60$



1. I _____ heard _____ the _____ voice _____ of, _____ of



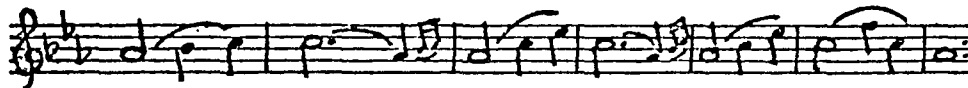
Je - sus _____ say: _____ "Come _____ un -



to _____ Me _____ and _____ rest; Lay _____ down _____



Thou _____ wea - ry _____ one, _____ lay _____



down, _____ Thy _____ head _____ u - pon _____ My _____ breast."

I came to Jesus as I was, Weary, worn, and sad;
I found in Him a resting place, And He has made me glad.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: III. Tonal Center:
A \flat . Range: f¹ to e \flat ². Meter: 4/4. Structure: aa (14+14).

Melodic Line: The melodic line consists of two symmetrical sections, each fourteen measures in length. The two sections are nearly identical in melodic content. The melodic line, which moves by intervals of the second and third, begins on the tonal center, descends to a minor third below, ascends to a perfect above and ends on the tonal center. The entire melody is contained within a minor seventh range and is repeated for the second half of the stanza.

Performance: This hymn was performed during the Sunday morning worship service. Singing was led, without initial lining, by a male member of the choir. The second two lines and each subsequent two lines of the stanza were recited prior to singing. At the conclusion of the stanza, the last two lines were repeated three times. These repetitions were accompanied with footstomping.

Hymn Number 19

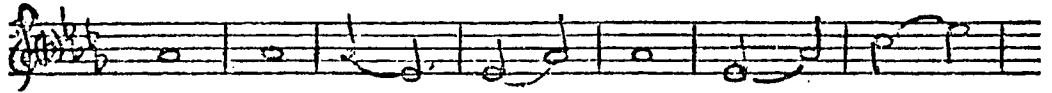
I HEARD THE VOICE OF JESUS SAY

Sung by congregation at Mayfield Memorial Baptist Church, Charlotte, North Carolina. Recorded on July 16, 1978. For melodic relationships, see Hymn Numbers 5, 9, 10, and 24.

M. M. $\text{♩} = 52$



1. I, _____ I heard the _____ voice _____ of _____

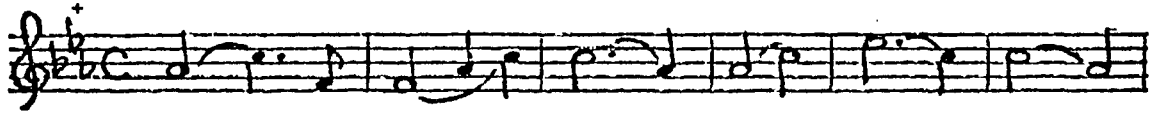


Hymn Number 20

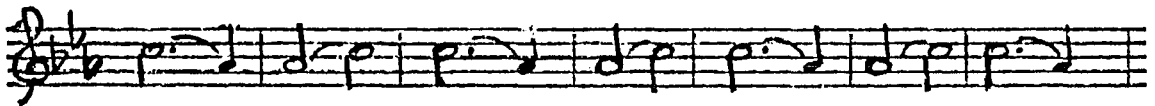
MUST JESUS BEAR THE CROSS ALONE?

Sung by congregation at Greater Galilee Baptist Church, Charlotte, North Carolina. Recorded on September 3, 1978. For melodic relationships, see Hymn Numbers 4, 15, 17, 18, 21, 22, and 26.

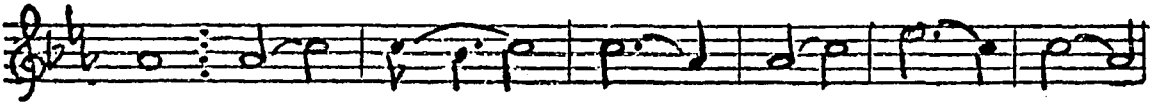
M. M. $\text{♩} = 56$



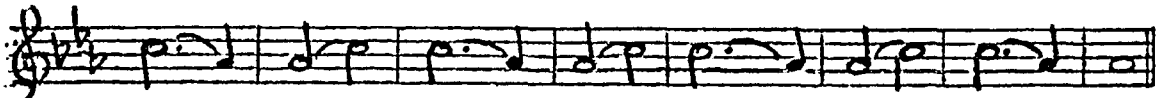
1. Must, _ Must Je - sus _ bear _ the _ cross _



a - lone _ And _ all _ the _ world _ go _



free? No: _ there's _ a _ cross _ for _ ev -



'ry _ one, _ And _ there's a _ cross _ for _ me.

3. The consecrated cross I'll bear Till death shall set me free;
And then go home my crown to wear, For there's a crown for me.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: III. Tonal Center: A \flat . Range: f¹ to e². Meter: 4/4. Structure: aa (14+14).

Melodic Line: The melodic line consists of two symmetrical sections, each fourteen measures in length. The two sections are identical in melodic content and each is contained within a minor seventh range. Both sections contain intervals of the major and minor third resulting in a disjunct line which oscillates between the tonal center and the third above or below. This motion precludes any clear tendency of the line to ascend or descend.

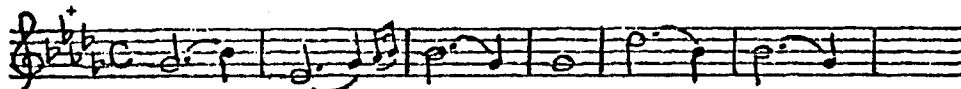
Performance: This hymn was performed during the Sunday morning worship service. The choir leader stood and announced the hymn title, its type (Common Meter), the page number, and instructions to "Sing without lining." He recited the words for the opening two lines of the first stanza and led the congregation in singing. The remaining two lines of the stanza and each two lines of the third stanza were recited and sung. The congregation was invited to stand while singing the last stanza. The hymn was sung with jubilation and emotional intensity.

Hymn Number 21

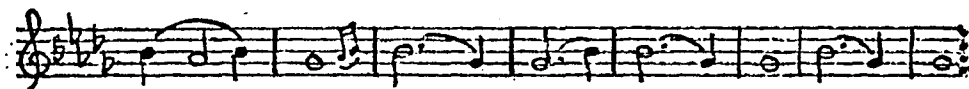
MUST JESUS BEAR THE CROSS ALONE?

Sung by congregation at Salem Baptist Church, Charlotte, North Carolina.
Recorded on June 4, 1978. For melodic relationships, see Hymn Numbers 4, 15, 17,
18, 20, 22, and 26.

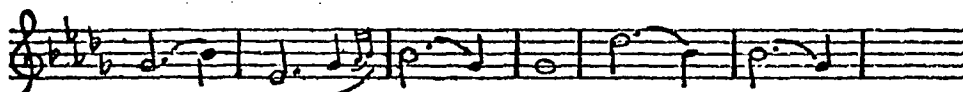
M. M. ♩=104



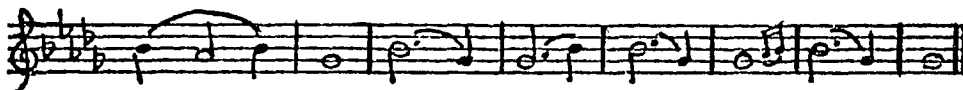
1. Must ___ Je - sus ___ bear the ___ cross ___



a - lone, And ___ all ___ the ___ world go ___ free?



No: ___ there's ___ a ___ cross for ___ ev -



'ry ___ one, And ___ there's a ___ cross for ___ me.

2. How happy are the saints above, Who once went sorrowing here!
But now they taste unmingled love And joy without a tear.
3. The consecrated cross I'll bear, Till death shall set me free;
And then go home my crown to wear, For there's a crown for me.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: III. Tonal
Center: G^b. Range: e^{b1} to d^{b2}. Meter: 4/4. Structure: aa (14+14).

Melodic Line: The melodic line consists of two symmetrical sections, each fourteen measures in length. The two sections are identical in melodic content. The melodic line, which moves by intervals of the major and minor third, begins on the tonal center, descends to a minor third below, ascends to a perfect fifth above and ends on the tonal center. The entire melody is contained within a minor seventh range and is repeated for the second half of the stanza.

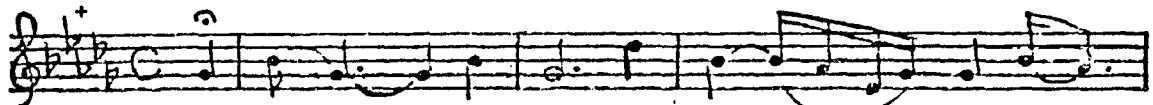
Performance: This hymn was performed during the devotional service prior to the Sunday morning worship service. A deacon of the church lined the hymn and gave instructions to "Sing without further lining." He repeated the words of the first two lines of the first stanza and led the congregation in singing. The second two lines of the stanza and each two lines of subsequent stanzas were recited and sung. The second two lines of the final stanza were repeated twice as a prayer was begun by a second deacon. Singing was accompanied with handclapping throughout the performance.

Hymn Number 22

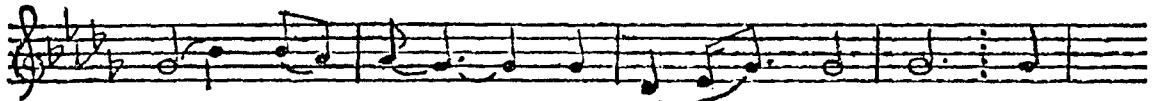
MUST JESUS BEAR THE CROSS ALONE?

Sung by congregation at Mt. Hopewell Baptist Church, Chester, South Carolina.
Recorded on July 16, 1978. For melodic relationships, see Hymn Numbers 4, 15, 17,
18, 20, 21, and 26.

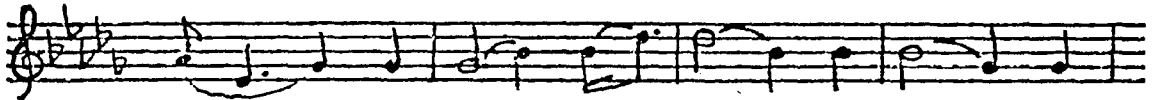
M. M. $\text{♩} = 50$



1. Must Je - sus bear the cross _____ a -



lone, And all _____ the world _____ go free? No:



there's _____ a cross _ for _ ev - 'ry one, _____ And



there's _____ a cross for me.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: III. Tonal Center: G \flat . Range: d \flat^1 to d \flat^2 . Meter: 4/4. Structure: ab (7+7).

Melodic Line: The melodic line consists of two symmetrical sections, each seven measures in length. The line is basically disjunct resulting from the occurrence of intervals of the major and minor third and the perfect fourth. Oscillations between the tonal center and the thirds above and below it preclude any tendency of the melody to ascend or descend. The entire line is contained within a perfect octave range.

Performance: This hymn was performed during the devotional service which preceded the Sunday morning worship service. A deacon, who was seated at a table in the front of the sanctuary, stood and led the congregation in singing. Singing was begun without the traditional lining procedure. The last two lines of the stanza were recited prior to singing these lines. The second section of the stanza was repeated during which the congregation joined their hands and moved them rhythmically in a vertical direction. (This practice is symbolic of "fellowship among Christians.")

Hymn Number 23

MY SOUL BE ON THY GUARD

Sung by congregation at Salem Baptist Church, Charlotte, North Carolina.
Recorded on June 4, 1978. For melodic relationships, see Hymn Numbers 2 and 25.

M. M. $\text{♩} = 50$



2. O watch and fight and pray; The battle ne'er give o'er;
Renew it boldly ev'ry day, And help divine implore.
4. Fight on, my soul, till death Shall bring thee to thy God;
He'll take thee, at thy parting breath, To His divine abode.

Hymn Type: Short Meter. Scale: Pentatonic, Plagal. Mode: II. Tonal Center:
D. Range: c^1 to d^2 . Meter: 2/2. Structure: ab (11+14).

Melodic Line: The melodic line consists of two asymmetrical sections, eleven measures and fourteen measures respectively. The line is disjunct resulting from the frequent occurrence of the intervals of the major and minor third and the perfect fifth. Contained within a range of a major ninth, the melody reaches its apex in measures six and twelve. The line makes a gradual ascent toward the end of the first section and gradually descends to end on the tonal center at the end of the second section.

Performance: This hymn was performed during the Sunday morning worship service. The choir leader, without lining, led the congregation in singing. Thereafter, the last two lines of the first stanza and each two lines of the second and fourth stanzas were recited prior to singing. (The third stanza was omitted.) The last two lines of the final stanza were repeated.

Hymn Number 24

ONCE MORE WE COME BEFORE OUR GOD

Sung by congregation at New Hope A. M. E. Zion Church, Lancaster, South Carolina. Recorded on June 11, 1978. For melodic relationships, see Hymn Numbers 5, 9, 10, and 19.

M. M. $\text{♩} = 60$

1. Once ___ more we ___ come ___ be - fore

our God; Once ___ more His ___ bless - ings ___ ask;

O ___ may not ___ du - ty ___ seem a ___

(♩) load, Nor wor - ship ___ prove ___ a ___ task!

4. To seek Thee all our hearts dispose, To each Thy blessings suit;
And let the seed Thy servant sows Produce abundant fruit.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode II. Tonal Center: F. Range: a^{\flat} to c^2 . Meter: 2/2. Structure: ab (14+14).

Melodic Line: The melodic line consists of two symmetrical sections, each fourteen measures in length. The line is basically disjunct resulting from the frequent occurrence of the intervals of the third, fourth, and fifth. The first section begins a perfect fourth below the tonal center and ascends an octave to the fifth above. This pattern is repeated in the second phrase of the section. The second section begins on the tonal center, rises a perfect fifth and descends to a major sixth below. The last half of the section is a variation of the second phrase in the first section.

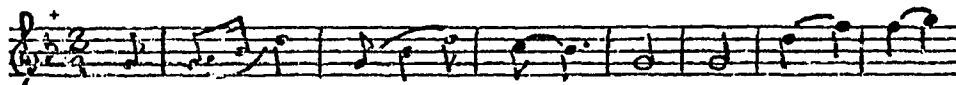
Performance: This hymn was performed during the devotional service which preceded the Sunday morning worship service. The hymn was lined by a trustee of the church who announced the hymn title and its page number. He recited the words to each of four stanzas but announced that the second and third stanzas would be omitted. He repeated the opening two lines of the first stanza and led the congregation in singing. No further lining was conducted. After singing the final stanza, the congregation hummed the second half of the stanza while a prayer was begun by a church member. This humming was accompanied with handclapping and footstomping.

Hymn Number 25

THE DAY IS PAST AND GONE

Sung by congregation at St. Paul Baptist Church, Charlotte, North Carolina.
Recorded on September 10, 1978. For melodic relationships, see Hymn Numbers 2
and 23.

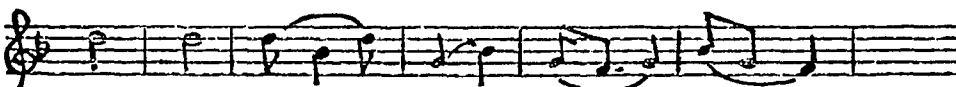
M. M. $\text{♩} = 44$



1. The day _____ is _____ past _____ and gone, The _____ eve -



ning _____ shades _____ ap - pear; _____ O _____ may _____



we all re - mem - ber _____ well _____



The night of _____ death _____ draws _____ nigh.

2. We lay our garments by, Upon our beds to rest;
So death will soon disrobe us all Of what is here possessed.

Hymn Type: Short Meter. Scale: Pentatonic, Plagal. Mode: II. Tonal Center:
G. Range: f^1 to g^2 . Meter: 2/4. Structure: ab (11+14).

Melodic Line: The melodic line consists of two asymmetrical sections, eleven measures and fourteen measures respectively. The line is disjunct due to the prominence of the intervals of the major and minor third, perfect fourth, and the perfect fifth. The overall range is a perfect octave. The melody in the first section begins on the tonal center and gradually ascends to the octave and descends to the fifth. The second section begins on the fifth, ascends a perfect fourth, and gradually descends to the tonal center at the end of the section.

Performance: This hymn was performed during the devotional service which preceded the Sunday morning worship service. One of two deacons, who was seated at a table in the front of the sanctuary, rose to announce the hymn title, its page number, and the hymn type (Short Meter). He lined two stanzas of the hymn. After repeating the opening two lines of the first stanza, the congregation was led in singing. The last two lines of the first stanza and each two lines of the second stanza were recited prior to singing those lines. The last two lines of the second stanza were repeated softly as a prayer was begun by the second deacon.

Hymn Number 26

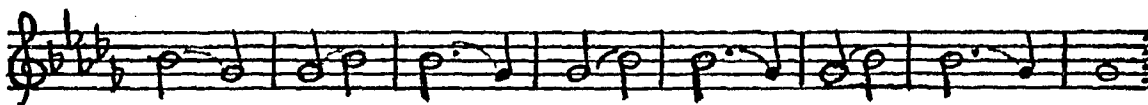
THERE IS A FOUNTAIN FILLED WITH BLOOD

Sung by congregation at Greater Galilee Baptist Church, Charlotte, North Carolina. Recorded on September 3, 1978. For melodic relationships, see Hymn Numbers 4, 15, 17, 18, 20, 21, and 22.

M. M. $\text{♩} = 69$



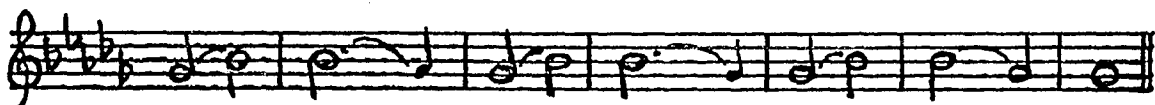
*1. There ___ is ___ a ___ foun - tain ___ filled ___



with ___ blood, Drawn ___ from ___ E - man - uel's ___ veins;



And ___ sin - ners, ___ plunged be - neath ___ that ___



flood, ___ Lose ___ all ___ their ___ guilt - y ___ stains.

*Recording begins with measure six.

2. The dying thief rejoiced to see That fountain in his day;
And there may I, though vile as he, Wash all my sins away.

Hymn Type: Common Meter. Scale: Pentatonic, Plagal. Mode: III. Tonal Center: G \flat . Range: e \flat ¹ to d \flat ². Meter: 4/4. Structure: aa (14+14).

Melodic Line: The melodic line consists of two symmetrical sections, each fourteen measures in length. These sections are identical in melodic content. The disjunct line, which encompasses a range of a minor seventh, is built on intervals of the major and minor third above and below the tonal center. The resulting oscillations between the tonal center and the third above and below it preclude any tendency of the melody to ascend or descend.

Performance: This hymn was performed during the devotional service which preceded the Sunday morning worship service. A female member of the choir stood and announced the hymn title, its type (Common Meter), and the page number. The first two lines of the first stanza were lined and the congregation was led in singing. The last two lines of the first stanza and each two lines of the second stanza were recited and sung in a similar manner. The last two lines of the stanza were repeated three times. Each repetition became increasingly emotional and intense with the accompaniment of handclapping and footstomping.

CHAPTER V

EVALUATION OF THE DATA

Introduction

The purpose of this study was to observe, collect, and analyze lined hymns as they are currently performed in selected black churches of Piedmont North and South Carolina. Seventy-five Baptist and Methodist churches were randomly selected to serve as the primary sample. A letter was mailed to the ministers of each of the seventy-five churches explaining the purpose of the study and requesting permission to visit worship services for the collection of data. Each minister was requested to complete and return to the investigator a printed information card indicating whether lined hymns were sung and granting permission to visit. A total of twenty-eight cards (37.3%) with affirmative responses was returned. Fifteen churches were randomly selected from the twenty-eight response cards. These churches, which included thirteen Baptist and two Methodist, were visited by the investigator. Hymn performances were recorded on cassette tapes. In addition to the recorded hymns, interviews were conducted with song leaders to obtain data relative to performance practices. A list of questions that was utilized in the interviews was prepared in advance by the investigator. Interviews were conducted orally and were not tape-recorded.

The method of analysis employed in the study was adapted from the procedures of Schinhan and Nettl.¹ Elements of musical structure for analysis included Scales and Modes, Melodic Range, Melodic Line, Meter, Formal Structure, and Performance Practices. Special notational symbols were employed in addition to traditional symbols in Western notation to achieve maximum precision in transcribing hymn melodies. Transcriptions and analyses were validated by two university music theory instructors.

An analysis of recorded hymns and observations made by the researcher during performances yielded interesting results. A total of twenty-six hymns was recorded from fifteen churches. This number included several duplications of hymn titles although tunes with identical titles often revealed no similarity in melody.

Research questions that were presented in Chapter I are recapitulated here. Each question is followed by discussion of the results.

Discussion of Data

Question: What are the characteristic features of melody, rhythm, harmony, texture, form, treatment of text, and manner of performance?

Melody. The melody in each of the hymns was based on the pentatonic scale with the exception of two hymns (Numbers 6 and 16). The melodies of these two hymns were based on tetratonic scales resulting from the absence of the second tone in the normal pentatonic scale.

¹Newman Ivey White, gen ed., The Frank C. Brown Collection of North Carolina Folklore, 7 vols. (Durham, N. C.: Duke University Press, 1957), vol. 4: The Music of the Ballads, ed. by Jan Philip Schinhan; Bruno Nettl, Theory and Method in Ethnomusicology (London: The Free Press of Blencoe [Collier-Macmillan, Ltd.,] 1964).

Of the twenty-six melodies, fourteen were based on Mode III of the pentatonic scale, eleven were based on Mode II, and the remaining one was classified as Mode V. All of the Short Meter hymns were based on Mode II while Common Meter hymns were based on Modes II and III. Hymn Number 14 was classified as Short Particular (8.7s) Meter and was based on Mode V. (See Table 1 in Appendix E).

An analysis of hymns also revealed a preference for plagal melodies.² Twenty-five of the hymns were in this category while one, Number 7, was classified as non-plagal.

A majority of hymn melodies made prominent use of the interval of the major and/or minor third. Hymn Numbers 5, 9, 10, and 19 showed a preference for the perfect fourth rather than the third as the predominant melodic interval. Stepwise movement occurred most often where the melodic line had been embellished, thus causing some of the "would-be" skips or leaps to be less prominent.

No definite consistent tendency in melodic direction could be discerned. However, in twelve of the hymns the highest tones of the melody occurred toward the middle of the melodic line. From that point, the movement showed a downward gravitation to the tonal center. In fourteen others, the highest tones occurred toward the midpoint of each section and descended to the tonal center at the end of the section. Failure of the melodies to show either ascending or descending tendencies resulted from characteristic oscillations between a tonal center and the third above or below.

²Plagal melodies contain one or more tones below the tonal center.

Most frequent ranges in the melodies were the minor tenth and the minor seventh. Six of the twenty-six melodies encompassed a range of a minor tenth while seven contained a minor seventh range. Of the remaining thirteen melodies, five showed a perfect octave; five others, a major ninth; two encompassed a major sixth and one showed a major tenth. (See Table 2 in Appendix E.)

Common Meter hymns were heard more frequently than other meters. There were a total of seventeen Common Meter hymns (Numbers 4, 5, 6, 8, 9, 10, 11, 15, 16, 17, 18, 19, 20, 21, 22, 24, and 26); six Short Meter hymns (Numbers 1, 2, 3, 7, 23, and 25); and two Long Meter hymns (Numbers 12 and 13). One hymn, Number 14, was classified as Short Particular Meter.³ (See Table 3 in Appendix E).

Melodic relationships between hymns were evident from an examination of transcriptions and recordings. Melodies showing similarities differed in details of improvisation and embellishment. Short Meter hymn Numbers 2, 23, and 25 were found to be similar despite differences in rhythm and melodic contour. Of the seventeen Common Meter melodies, five different tunes were found. Hymn Numbers 5, 9, 10, 19, and 24 were related in melodic contour although there were differences in rhythm and the degree of ornamentation. Hymn Numbers 11 and 16 were melodically related but also differed in rhythm and ornamentation. Eight other Common Meter hymns (Numbers 4, 15, 17, 18, 20, 21, 22, and 26) were similarly related in melodic content but showed diversity in rhythm and ornamentation. Long Meter Hymn Numbers 12 and 13 were

³This meter contains alternate lines of eight syllables and seven syllables respectively.

similar versions of the same melody but with variations in melodic contour and ornamentation. (For analyses of tonal frequencies, see Appendix D.)

Tonal centers in the hymns showed wide variation, possibly due to the fact that song leaders were not dependent upon an instrument for pitch reference. However, an analysis of tonal centers revealed a preference for A flat. Ten of the twenty-six melodies showed A flat as the tonal center. The second most frequently used tonal center was G flat. Five hymns were based on G flat. Remaining tonal centers ranged from C sharp upward to B flat. (See Table 4 in Appendix E.)

The investigator found that there was a tendency for the singers to become progressively sharp in pitch as they proceeded through the stanzas. The median shift was one whole step above the original tonal center. It is hypothesized that, while some choral groups tend to become flat when singing a cappella, the emotional involvement of the singers of hymns might account for the tendency to become sharp. The greatest amount of tonal shift occurred in those performances that were highly emotional.

Rhythm, Meter, and Tempo. Rhythms in the hymns were performed freely. Durations were often longer or shorter than notated in the transcriptions. Syncopation appeared as a characteristic feature of the melodic line. In hymns where syncopated patterns were not present in the basic melody, these patterns appeared in improvisations by song leaders. Rhythmic complexity occurred as a result of ornamentation and collective improvisation by leader and congregation.

It was stated in Chapter III that the use of barlines was a convenience to aid meaningful interpretation of transcriptions. Barlines were used to indicate points of stress in the melodic line. All of the hymns have been grouped in duple or quadruple meter. (See Table 5 in Appendix E.)

Hymns were performed at slow tempi. However, those congregations whose performances were more spirited and emotional tended to increase the tempo in proportion to the degree of emotional involvement of the singers. Each of the hymns was assigned a metronome marking to give the reader an indication of the general character of the performance. Tempos, as indicated by metronome markings, fluctuated frequently throughout the performances. Assigned metronome markings for basic pulses ranged from $MM \text{♩} = 28$ in Hymn Number 1 to $MM \text{♩} = 104$ in Hymn Number 21.

Harmony. Harmonic content in the hymns consisted almost exclusively of intervals of a fourth or fifth (inverted fourth) from the melody. Consequently, the harmonic lines tended to be angular with little stepwise motion. A typical hymn melody in its harmonized version is shown in Figure 3. Due to the embellished character of the melodic and harmonic lines, rhythmic independence often resulted producing a heterophonic texture.

Structure. A two-part structure was found to be characteristic of all hymn melodies except Number 14 which consisted of three identical sections. Two-part structure is consistent with the metrical and textual organization of the various meters by which the hymns were classified. The additional line of text in Hymn Number 14 accounts

MUST JESUS BEAR THE CROSS ALONE?

M. M. $\text{♩} = 56$

1. Must, must Je - sus bear the

melody

cross a - lone, And all the

world go free? No, there's a

cross for ev - 'ry one,

And there's a cross for me.

Figure 3. Harmonized version of a hymn

for the three-part rather than two-part structure.

Two-part symmetrical structure was found in six of the hymns (Numbers 11, 16, 18, 20, 21, and 26). These hymns consisted of two sections which were identical in length and melodic content. Five hymns showed a modified symmetrical structure (Numbers 4, 6, 13, 15, and 17). The two sections in these hymns were equal in length but showed variation in melodic lines. The most frequent structure was asymmetrical. Seven hymns in this category (Numbers 1, 2, 3, 7, 8, 23, and 25) consisted of two sections which were unequal in length and melodically independent. Hymn Numbers 5, 9, 10, 12, 19, 22, and 24 were equal in length but were composed of dissimilar sections. (See Table 6 in Appendix E.)

Treatment of the Text. An analysis of hymn texts showed a tendency toward fitting one syllable of a word to a single measure. In twenty of the hymns, this practice was evident and resulted in a neumatic treatment in which several tones were sung to a single syllable. Two-note groupings were found most often in these hymns so that word syllables were sung on the strong beats of the measure. (See Figure 4.)



Figure 4. Two-note groupings

Hymns which did not conform to the above pattern tended to show word syllables sung on the first and last beats of the measure. The result of this practice was that an anacrusis and a downbeat occurred in each measure throughout the melodic line. (See Figure 5)

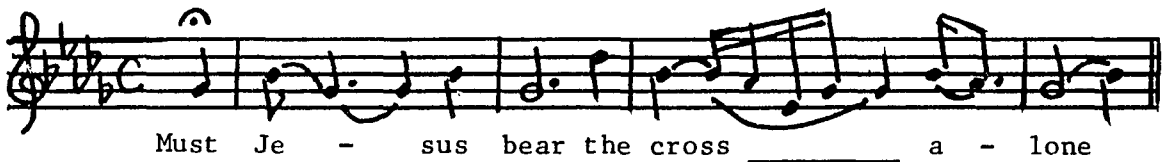


Figure 5. Word syllables on first and last beats of the measure

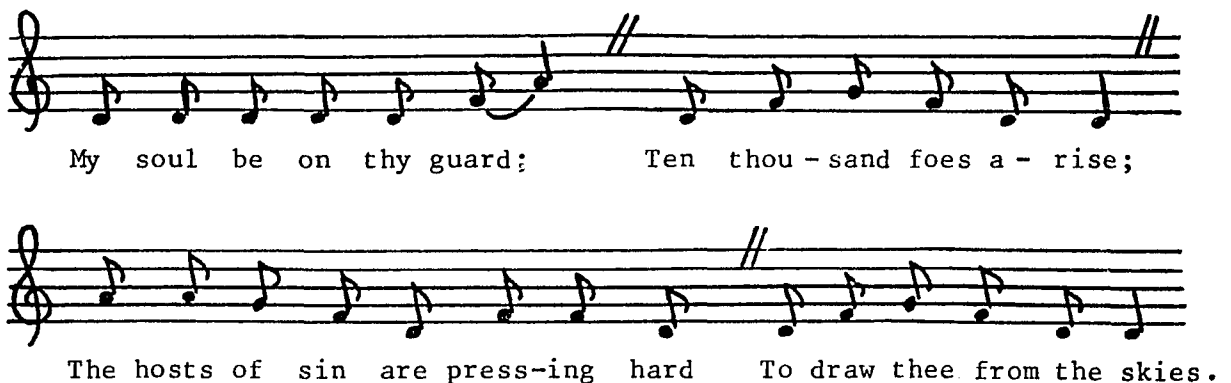
Performance Practices. At each of the churches visited by the investigator, hymns were "lined" either by the minister, a deacon, or a designated song leader in the choir. The investigator observed that only four song leaders were female. When questioned about the small number of female song leaders, some informants stated that few women lead hymns because their voices are not strong enough to lead congregational singing while other informants attributed this imbalance to tradition. These informants stated that songs were always led by deacons or ministers who, by tradition, have been men.

The practice of congregational standing while singing the last stanza of the hymn was observed in all of the churches included in the present study. Results of interviews with song leaders indicated that this practice was traditional and represented a physical act of worshiping and praising God.

Although hymns were performed very slowly, several were animated with accompanying handclapping, footstomping, and body movements. Performances generally became more spirited as the singers progressed

through the stanzas. It was customary in most performances to hear three or more repetitions of the last two lines of the final stanza. The investigator witnessed apparent uninhibited, sincere participation by members of the choirs and congregations. Hymn melodies and harmonies were freely improvised and embellished without strict adherence to metric pulsation, durational values, or evenness of tempo.

The manner of "lining" hymns in the various churches differed in the following ways: (1) Some song leaders recited the words of the entire hymn before singing while others recited only the two lines that were to be sung immediately by the congregation; (2) Some song leaders recited the words of the text while others performed the lining in a semi-melodic chant as shown in Figure 6; and (3) Some song leaders delivered the lining in a dramatic, emotional manner. This latter practice resulted in a more spirited performance by the choir and congregation.



My soul be on thy guard; Ten thou - sand foes a - rise;

The hosts of sin are press - ing hard To draw thee from the skies.

Figure 6. Lining of a hymn

Question: What is the history of the lining-out method of singing hymns in black churches in the United States?

The lining-out method of singing hymns has been traced to European countries where psalms were sung in this manner prior to the establishment of American colonies. Reports of previous research have shown that the Pilgrims and the Puritans brought the lining-out procedure with them to America and utilized it as a practical means of involving the entire congregation in the music of the worship service.

Black Americans apparently learned this procedure during the colonial era as a practical means of ensuring musical participation in worship services by the entire congregation. Lining-out was practical because of an insufficient number of books and the congregation's inability to read. Although the conditions which led to the necessity for lining hymns no longer exist, this practice has endured through the years and is currently in use in black churches as a long-held tradition. During interviews song leaders reported that church members learned these hymns from their ancestors and find them more spirited and more expressive than the standard hymns as notated in their hymnals.

Question: What were the traditional procedures for lining-out and singing hymns?

Traditional procedures for lining hymns consisted of the chanting of one or two lines of text by a song leader. The congregation would follow immediately with the singing of the same lines of text. This

procedure was continued for each stanza to be sung. After chanting the words of the last two lines of the final stanza, all repetitions of those lines were performed without lining. The song leader was responsible for starting ("raising") the hymn and for singing loudly enough to lead the congregational singing. Results of the present study indicate that procedures for lining as described above are currently practiced in black churches. These procedures are continued as a tradition rather than as a practical necessity.

Question: Who leads the lined hymn? What special skills must this person possess?

The investigator found that song leaders in devotional services were most often deacons in Baptist churches or trustees in Methodist churches. Hymns sung during the regular worship services were led by song leaders in the choir, deacons, or ministers. Song leaders indicated during interviews that not every person can be a leader. Their responses indicated that a song leader must (1) have a clear, strong, and tuneful voice, (2) know the various meters and their tunes, and (3) know how to "raise" or "pitch" a hymn so that it will neither be too high nor too low for the congregation.

Question: What are the meters to which lined hymns are set?

With one exception, lined hymns that were recorded for the present study were classified as Short Meter, Common Meter, or Long Meter. This one exception (Hymn Number 14) was classified as Short Particular Meter. Of the remaining twenty-five hymns, there were six examples of Short Meter, seventeen examples of Common Meter, and two Long Meter

hymns. Hymnals from which hymns are lined and sung contain hymns in other meters but these are rarely sung. Song leaders indicated that some meters are difficult and should be sung only with piano or organ accompaniment.

Question: By what means are hymns learned and preserved?

Lined hymnsinging evolved as a vocal art without instrumental accompaniment. Like other folk traditions, these hymns have remained in the "oral tradition"⁴ throughout their existence. These hymns were never notated originally and as a result, were handed down through successive generations in an informal manner. During interviews with song leaders, it was discovered that these leaders learned to sing hymns from three sources: (1) their fathers, whose instruction was often deliberate, (2) listening to hymnsinging in their churches during childhood, and (3) formal instruction from a deacon or some other song leader.

Although attempts to notate hymns have been made by researchers, transcriptions tend to show only an approximation of the true performance. The inability to record a complete representation of hymn performances results from the lack of techniques to show the freedom and spontaneity with which these songs are performed. No single hymn is likely to be sung in the same manner on two successive occasions.

⁴See definition on page 17.

Question: What specific printed materials are utilized in lining and singing hymns?

Two hymnals were utilized for lining and singing hymns at churches visited by this writer. Baptist congregations were consistent in their use of The Baptist Hymnal for Use in the Church and Home.⁵ One Methodist congregation also used this hymnal. This volume contains only word texts with their appropriate meter designations. The other Methodist church lined and sang hymns from The African Methodist Episcopal Zion Hymnal.⁶ This book is the standard Methodist hymnal which contains notation of standard hymn tunes and texts.

Question: Is there evidence of declining use of lined hymnsinging in black churches? If so, what possible factors are responsible for this decline?

Definite conclusions concerning the decline of lined hymnsinging in black churches could not be reached. No attempt was made by the investigator to determine the number of churches that have sung lined hymns in the past but no longer do so. However, several observations have led to conclusions about the current status of hymnsinging in black churches.

Of the thirty-six response cards returned by ministers, eight indicated that their congregations did not sing hymns by the lining-out

⁵The Baptist Hymnal for Use in the Church and Home, (Valley Forge, Pa.: Judson Press, 1920. Reprinted in 1971).

⁶The African Methodist Episcopal Zion Hymnal, (Charlotte, N. C.: A. M. E. Zion Publishing House, 1957).

method. There were no data to determine whether these congregations had sung hymns by this method in the past.

In eleven churches visited by this writer, hymns were also sung to standard notated tunes in addition to the lining practice. Lined hymns were always performed in devotional services. During regular morning worship services, these hymns were performed by a special choir with congregational participation. Hymns sung to standard tunes were performed during the regular morning worship by choirs which were accompanied by piano or organ.

Choirs and participants in singing were senior church members. These persons were estimated to be forty years of age or older.

Younger church members usually sang in choirs that performed hymns sung to standard tunes and contemporary gospel music accompanied by piano or organ.

Song leaders generally agreed that the practice of lining hymns may eventually disappear from churches for several reasons: (a) the increasing sophistication of church members leading to their rejection of "old time" values; (b) the use of instrumental accompaniments, trained choirs and musicians; (c) the influence of contemporary gospel, rock, and popular music; and (d) failure of older church members to encourage hymnsinging among the younger generation.

The investigator found that in one of the churches, attempts have been made to keep alive the tradition of singing hymns by the lining-out method. A junior "hymn choir" has been organized and children are taught by older church leaders to sing hymns by this method.

On the basis of the above observations, the investigator hypothesized that, although lined hymnsinging is still widely practiced in black churches today, there seems to be a trend toward weakening tradition. Further research addressed specifically to this question may yield interesting and more conclusive results.

CHAPTER VI
CONCLUSIONS AND RECOMMENDATIONS

Conclusions

Results of a study of lined hymnsinging in selected black churches of Piedmont North and South Carolina indicate that this method of singing hymns continues to be practiced today. These hymns are sung even when standard hymns are performed to the accompaniment of piano or organ. In some urban and most rural churches, devotional and Sunday worship services are conducted without formally trained choirs or instrumental accompaniment. Choirs in other churches sing standard hymn tunes from their denominational hymnals. These hymns are usually sung to the accompaniment of piano or organ.

These churches customarily begin worship activities with a devotional service which includes one or more lined hymns and one or more prayers. Devotions are formally ended when the minister takes his position in the pulpit.

Hymns that are sung during the main worship service, may be initiated by a "hymn" choir or they may be sung by the entire congregation. Song leaders are usually deacons (in Baptist churches), trustees (in Methodist churches), choir leaders, or ministers. Procedures for "lining-out" hymns are basically uniform with two exceptions: (1) Hymns may be lined in a semi-melodic chant or (2) the text may be recited as poetry.

Common Meter hymns appear to be favored over other types. This observation is based on the sample which included seventeen Common Meter hymns out of a total of twenty-six. During an interview, one song leader stated that his choir and congregation favored Common Meter hymns over other types. Short Particular Meter and Long Meter hymns are less often performed.

A small repertory of hymns is sung in the churches. Although the hymnal used by Baptist congregations contains over one hundred hymn titles, only a small number of hymns was heard in the churches visited by the investigator. Of the twenty-six hymns recorded for the study, there are fourteen hymn titles, seven of which are recorded only once. Of the remaining seven titles, duplications ranged from two to five. Similarly, there appears to be a small repertory of tunes for singing hymns. Of the twenty-six hymns, twenty show melodic relationships to other tunes within the study.

Hymns are based on the pentatonic scale and are constructed from the second or third mode of the scale. Melodies are contained within a melodic range of a minor tenth and make frequent use of the major and minor third. The habitual occurrence of the interval of the third often results from oscillations between the tonal center and the major or minor third above or below. Melodies consist of two sections, usually of symmetrical length. Melodically, these sections may be identical, modified, or completely different. Melodic lines are often sung with ornamentation. The amount of ornamentation appears to be proportional to the emotional involvement of the singers.

Hymns are performed with rhythmic freedom but with a feeling for regular metrical accent. Some hymn performances are accompanied by handclapping and footstomping which tend to contribute to the suggestion of metrical accent. Tempos of hymns are slow but tend to increase in proportion to the emotional involvement of the singers.

Hymns are performed as monophonic chants but with the addition of harmony supplied by a few singers producing intervals of the fourth or fifth above or below the melody. There is no definite assignment of voice parts as both male and female voices may sing either the melodic or harmonic lines.

Recommendations

The practice of lining-out hymns in black churches appears to be a well-established tradition in the geographic region represented in this study. However, the population of this region constitutes only a minute part of the total black population in the United States. It is, therefore, recommended that similar studies be conducted to investigate the practice of lining-out hymns in other areas of the United States.

If the assumption can be made that the tradition of lining hymns is maintained by older church members, it would appear profitable to assess the attitudes of young people (e.g., children and young adults) toward singing lined hymns. The results of attitudinal studies may be used to predict the permanence of the hymnsinging tradition in black churches.

It is further recommended that authors of music textbooks and music histories include information about lined hymnsinging as a significant contribution to black religious music both past and present and that teachers of music incorporate the study of hymns in their discussions of black religious music in America.

BIBLIOGRAPHY

BIBLIOGRAPHY

- African Methodist Episcopal Zion Hymnal. Charlotte, N. C.: A. M. E. Zion Publishing House, 1957.
- Allen, William Francis; Ware, Charles P.; and Garrison, Lucy M. Slave Songs of the United States. New York: Oak Publications, 1965; reprint ed., New York: A. Simpson and Co., 1867.
- Apel, Willi. Harvard Dictionary of Music. Cambridge, Mass.: Harvard University Press, 1964.
- Berger, Donald Paul. "Ethnomusicology Past and Present." Music Educators Journal 54 (March 1968): 77.
- Biever, Bruce Francis. Religion, Culture and Values. New York: Arno Press, 1976.
- Boyer, Horace C. "An Analysis of Black Church Music with Examples Drawn from Services in Rochester, New York." Ph.D. dissertation, The University of Rochester, Eastman School of Music, 1973.
- Bronson, Bertrand, ed. The Singing Tradition of Childs Pop Ballads and The Traditional Tunes of the Childs Ballads. Princeton, N. J.: Princeton University Press, 1976.
- Brown, Marian Tally. "A Resource Manual on the Music of Southern Fundamentalist Black Church." Ph.D. dissertation, Indiana University, 1974.
- Brunner, Edmund. Church Life in the Rural South. New York: G. H. Doran Co., 1923.
- Burk, Cassie; Meierhoffer, Virginia; and Phillips, Claude Anderson. America's Musical Heritage. New York: Laidlaw Bros., 1942.
- Carawan, Guy. Ain't You Got A Right to the Tree of Life? New York: Simon and Schuster, 1967.
- Carter, Warrick L. "Music in the Black Studies Program." The Black Perspective 1 (Fall 1973): 147-50.
- Chase, Gilbert. America's Music from the Landing of the Pilgrims to the Present. rev. 2nd ed. New York: McGraw-Hill Book Co., 1966.
- Choate, Robert A.; Kaplan, Barbara; and Standifer, James. New Dimensions in Music. New York: American Book Co., 1972.

- Clay, James W.; Orr, Douglas M., Jr.; and Stuart, Alfred W., eds. North Carolina Atlas: Portrait of a Changing State. Chapel Hill, N. C.: University of North Carolina Press, 1975.
- Courlander, Harold. Negro Folk Music. New York: Columbia University Press, 1963.
- Crawford, Portia N. "Negro Folk Songs from Greensboro, North Carolina and Surrounding Towns." Masters thesis, University of North Carolina at Chapel Hill, 1965.
- Cray, Edward. "An Acculturative Continuum for Negro Folk Song." Ethnomusicology 5 (January 1961): 10-15.
- Crook, Elizabeth; Reimer, Bennett; and Walker, David S. Music. Morristown, N. J.: Silver Burdett Co., 1974.
- Davison, Archibald. Protestant Church Music in America. Boston: E. C. Schirmer Music Co., 1933.
- DeLerma, Dominique R. Reflections on Afro-American Music. Kent, Ohio: Kent State University Press, 1973.
- Demerath, N. J., III and Hammond, Phillip E. Religion in Social Context. New York: Random House, 1969.
- Edwards, Sally. South Carolina. New York: Coward-McCann, Inc., 1968.
- Ellinwood, Leonard W. The History of American Church Music. New York: Morehouse-Gorham Co., 1953.
- Etherington, Charles L. Protestant Worship Music. New York: Holt, Rinehart and Winston, Inc., 1962.
- Fisher, Miles Mark. Negro Slave Songs in the United States. New York: Russell and Russell, 1968.
- Franklin, John Hope. From Slavery to Freedom, A History of Negro Americans. 3rd ed. New York: Vintage Books (A division of Random House), 1969.
- Frazier, E. Franklin. The Negro Church in America. New York: Schocken Books, 1963.
- _____. The Negro in the United States. rev. ed. New York: Macmillan Co., 1957.
- Gould, Nathaniel. Church Music in America. Boston: A. N. Jones Co., 1853.

- Grafton, Thomas H. "Religious Origins and Sociological Theory."
American Sociological Review 10 (1945): 726-39.
- Grissom, Mary Allen. The Negro Sings A New Heaven. Chapel Hill,
N. C.: University of North Carolina Press, 1930.
- Haraszti, Zoltan. The Enigma of the Bay Psalm Book. Chicago:
University of Chicago Press, 1956.
- Hare, Maude Cuney. Negro Musicians and Their Music. Washington:
Associated Publishers, 1936.
- Herskovits, Melville. The Myth of the Negro Past. Boston: Beacon
Press, 1941.
- Howard, J. T. Our American Music. 4th ed. New York: Thomas Y.
Crowell Co., 1965.
- Hutchings, Arthur. Church Music in the Nineteenth Century.
Oxford University Press, 1967.
- Jackson, George Pullen. Down-East Spirituals and Others. New York:
Da Capo Press, 1975.
- _____. Spiritual Folk Songs of Early America. New York: J. J.
Augustin, 1937.
- _____. White and Negro Spirituals, Their Life Span and Kinship.
New York: Da Capo Press, 1975.
- Jackson-Brown, Irene V. "Afro-American Song in the Nineteenth
Century: A Neglected Source." The Black Perspective 4
(Spring 1976): 22-38.
- Johnson, James Weldon, and Johnson, J. Rosamund. The Books of Negro
Spirituals Including The Book of American Negro Spirituals and the
Second Book of Negro Spirituals. New York: The Viking Press, 1925.
- Jones, A. M. Studies in African Music. London: Oxford University
Press, 1959.
- Julian, John. A Dictionary of Hymnology, Setting Forth the Origin
and History of Christian Hymns of all Ages and Nations. rev. ed.
London: J. Murray, 1907.
- Katz, William Loren. The American Negro: His History and Literature.
New York: Arno Press and The New York Times, 1969.
- _____. The Social Implications of Early Negro Music in The United
States. New York: Arno Press and The New York Times, 1969.

- Klotman, Robert H. "The Supervisor Must Know The City Score." Music Educators Journal 56 (January 1970): 58-59; 125-30.
- Krehbiel, Henry. Afro-American Folksongs. New York: G. Schirmer, 1962.
- Landeck, Beatrice; Crook, Elizabeth; and Youngberg, Harold C. Making Music Your Own. Morristown, N. J.: Silver Burdett Co., 1968.
- Landis, Beth. Exploring Music. New York: Holt, Rinehart and Winston, 1975.
- Lefler, Hugh T., and Stanford, Patricia. North Carolina. 2nd ed. New York: Harcourt Brace Jovanovich, Inc., 1972.
- Linton, Adelin, and Wagley, Charles. Ralph Linton. New York: Columbia University Press, 1971.
- Lovelace, Austin C., and Rice, William C. Music and Worship In The Church. New York: Abingdon Press, 1960.
- Lovell, John Jr. Black Song: The Forge and the Flame. New York: The Macmillan Co., 1972.
- McCutchan, Robert G. Hymn Tune Names, Their Source and Significance. Nashville: Abingdon Press, 1957.
- Maultsby, Portia Katrenia. "Afro-American Religious Music: 1619-1861." Ph.D. dissertation, The University of Wisconsin-Madison, 1974.
- Mays, Benjamin, and Nicholson, J. The Negro's Church. New York: Russell and Russell, 1933.
- Merriam, Alan. The Anthropology of Music. Evanston, Ill.; Northwestern University Press, 1964.
- Metcalf, Frank J. American Psalmody. New York: Da Capo Press, 1968.
- Mitchell, Henry. Black Preaching. Philadelphia: Lippincott, 1970.
- Music Educators National Conference. "Teacher Education: Stop Sending Innocents Into Battle Unarmed." Music Educators Journal 56 (January 1970): 103-04.
- _____. "The Tanglewood Symposium: Music in American Society." Music Educators Journal 54 (November 1967): 49-81.
- Nettl, Bruno. Folk and Traditional Music of the Western Continents. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1965.

- _____. Folk Music in the United States: An Introduction. 3rd ed. Revised and expanded by Helen Myers. Detroit: Wayne State University Press, 1976.
- _____. An Introduction to Folk Music in the United States. rev. ed. Detroit: Wayne State University Press, 1976.
- _____. Theory and Method in Ethnomusicology. London: The Free Press of Blencoe (Collier-Macmillan, Ltd.), 1964.
- Nketia, J. H. Kwabena. The Music of Africa. New York: W. W. Norton Co., 1974.
- _____. "The Place of Authentic Folk Music in Education." Music Educators Journal 54 (November 1967): 129-33.
- _____. "The Study of African and Afro-American Music." The Black Perspective in Music 1 (Spring 1973): 7-15.
- Odum, Howard W. Religious Folk Songs of the Southern Negroes. Reprinted from American Journal of Religious Psychology and Education 3 (July, 1909): 265-365.
- Odum, Howard W., and Johnson, Guy B. Negro and His Songs. Chapel Hill, N. C.: University of North Carolina Press, 1925.
- Parrish, Lydia. Slave Songs of the Georgia Sea Islands. New York: Creative Age Press, Inc., 1942.
- Payne, Daniel A. Recollections of Seventy Years. New York: Arno Press and the New York Times, 1968. Reprint of Nashville, Tenn.: Publishing House of the A. M. E. Sunday School Union, 1888.
- Pennington, Edgar. The Church of England and the Rev. Clement Hall in Colonial North Carolina. Hartford, Conn.: Church Missions Publishing Co., 1937.
- Phillips, C. Henry. The Singing Church. Hamden, Conn.: Archon Books, 1969.
- Reimer, Bennett. "General Music for the Black Ghetto Child." Music Educators Journal 56 (January 1970): 145-52.
- Rhys, Steven, and Palmer, King. ABC of Church Music. Boston: Crescendo Publishing Co., 1967.
- Roach, Hildred. Black American Music. Boston: Crescendo Publishing Co., 1973.
- Sachs, Curt. Rhythm and Tempo. 1st ed. New York: Norton Co., 1953.

- South Carolina Statistical Abstract, Division of Research and Statistical Services Budget and Control Board. South Carolina Division of Research and Statistical Services, 1975.
- Southern, Eileen. The Music of Black Americans. New York: W. W. Norton Co., 1971.
- _____. Readings in Black American Music. New York: W. W. Norton Co., 1971.
- Standifer, James, and Reeder, Barbara. Source Book of African and Afro-American Materials for Music Educators. Washington: Music Educators National Conference, 1972.
- Stevenson, Robert. Protestant Church Music in America. New York: W. W. Norton Co., 1970.
- Sunderman, Lloyd F. "Christian Upsurge Through Music." Etude 67 (July 1949): 413, 444.
- Tallmadge, William H. "Dr. Watts and Mahalia Jackson--The Development, Decline and Survival of the Folk Style in America." Ethnomusicology V (May 1961): 95-99.
- The Baptist Hymnal for Use in the Church and Home. Valley Forge, Pa.: Judson Press, 1920. Reprinted in 1971.
- Thelwell, Mike. "Black Studies, A Political Perspective." The Massachusetts Review 10 (Autumn 1969): 711.
- Thurman, Howard. Deep River. Port Washington, N. Y.: Kennikat Press, Inc., 1969.
- Townsend, A. M., ed. The Baptist Standard Hymnal with Responsive Readings. Nashville, Tenn.: National Baptist Convention, 1961.
- Walton, Ortiz. Music: Black, White and Blue. New York: William Morrow and Co., 1972.
- Westbrook, Francis B. Reading Hymn-Tunes and Singing Psalms. London: Epworth Publishers, 1969.
- White, John D. The Analysis of Music. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1976.
- White, Newman Ivey. American Negro Folk Songs. Cambridge: Harvard Press, 1928.
- _____. gen, ed. The Frank C. Brown Collection of North Carolina Folklore. 7 vols. Durham, N. C.: Duke University Press, 1957. Vol. 4: The Music of the Ballads. Ed. by Jan Philip Schinhan.

- Williams, Robert. "Preservation of the Oral Tradition of Singing Hymns in Negro Religious Music." Ph.D. dissertation, The Florida State University, 1973.
- Woodson, Carter G. The History of the Negro Church. Washington: Associated Publishers, 1921.
- Work, Monroe Nathan. A Bibliography of the Negro in Africa and America. New York: Octagon Press, 1965.
- Yinger, J. Milton. Religion, Society and the Individual. New York: Macmillan Co., 1957.
- Zopf, Paul E., Jr. North Carolina: A Demographic Profile. The Carolina Population Center, 1967.

APPENDIX A
DEMOGRAPHIC DESCRIPTION OF THE PIEDMONT
REGION OF NORTH AND SOUTH CAROLINA

The Piedmont region of North Carolina and South Carolina extends from the Virginia state line at the north to the Georgia state line at the south. From an east-west perspective, this region encompasses the central area of North Carolina and the western area of South Carolina to the mountains.

Piedmont North Carolina includes thirty-eight of the state's one-hundred counties and fifty-three percent of its people. (See Figure 3) Seven of the ten most populous counties in North Carolina are located in the Piedmont. Attracting people to the textile, tobacco, and furniture industries and commerce, the rate of growth in this region far exceeds all other sections of the state.

South Carolina's Piedmont is the most populous and fastest growing region of the state. The Piedmont encompasses eighteen of the state's forty-seven counties. (See Figure 4)

The large diversity among inhabitants in the Piedmont results from the immigration of peoples from other regions of the two states as well as peoples from other areas of the United States.¹

¹James W. Clay, Douglas M. Orr, Jr., and Alfred W. Stuart, eds. North Carolina Atlas: Portrait of a Changing State (Chapel Hill, N. C.: University of North Carolina Press, 1975; and South Carolina Statistical Abstract (South Carolina Division of Research and Statistical Services, 1975).

FIGURE 7

REGIONAL MAP OF NORTH CAROLINA

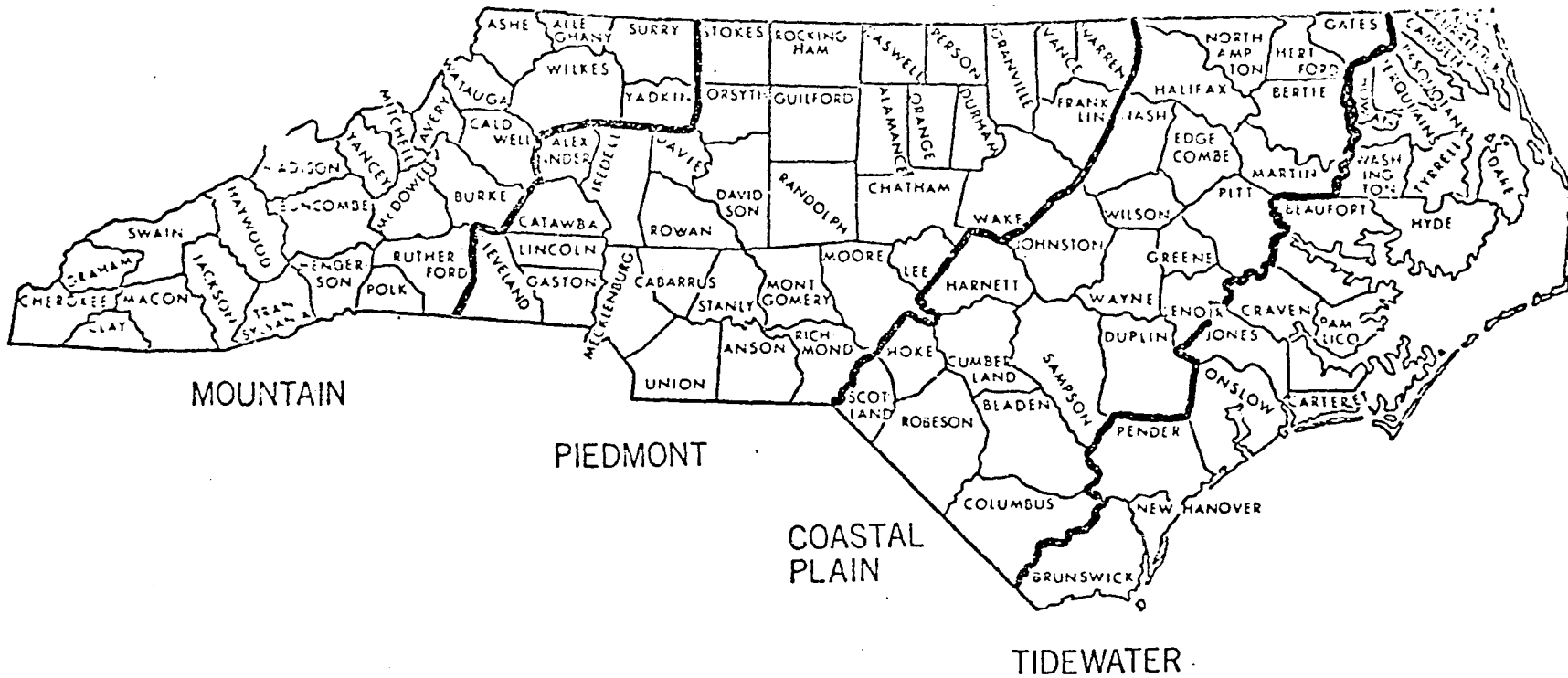
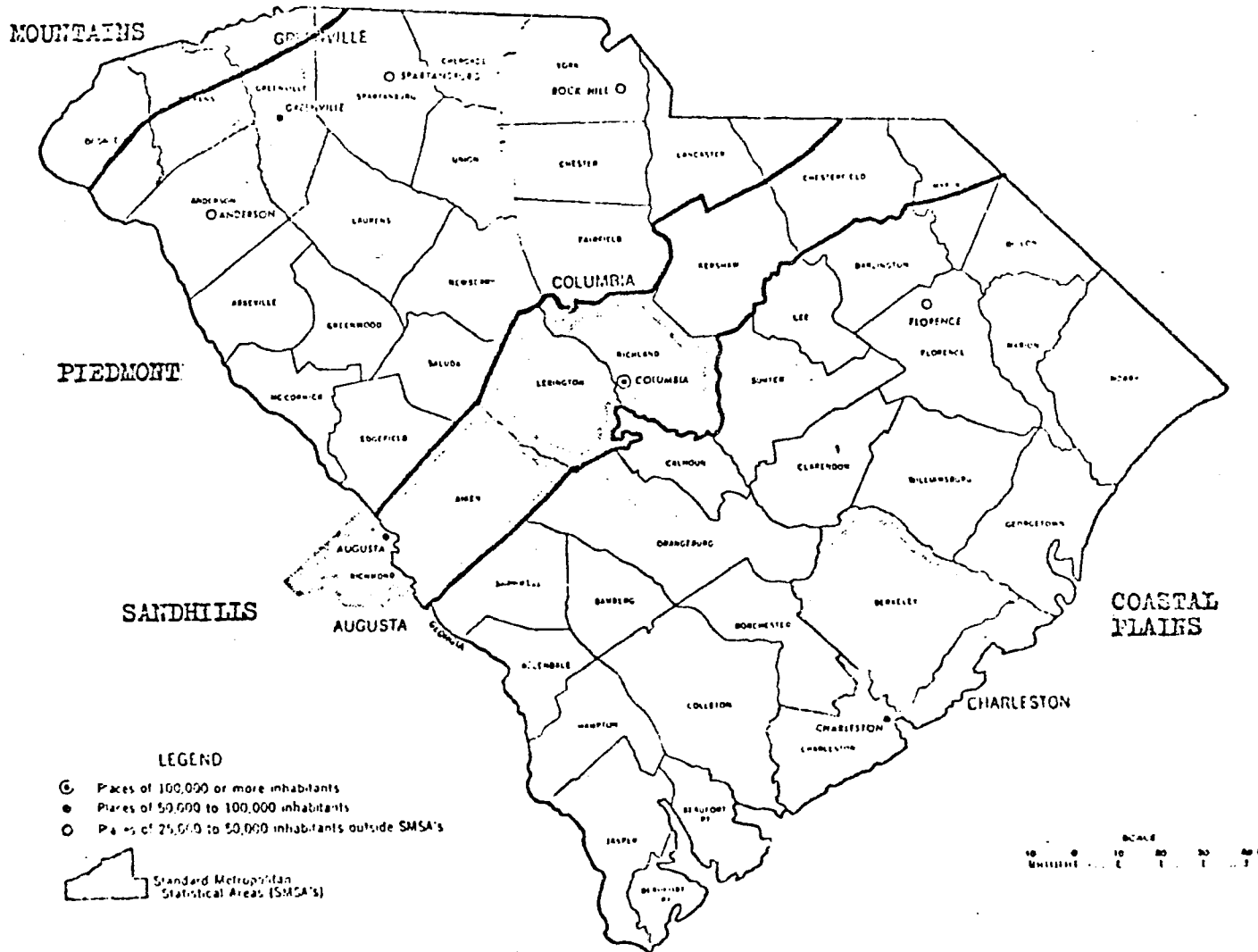


FIGURE 8

REGIONAL MAP OF SOUTH CAROLINA



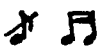



APPENDIX B

QUESTIONNAIRE FOR INTERVIEWING SONG LEADERS

1. Where did you learn these songs? Was there special instruction or did you learn to sing them by listening to other persons sing them?
2. Can any person "raise" a hymn? If not, what special skills must a song leader possess?
3. Is there a difference in the procedure for raising hymns in Short, Common, and Long meter? If so, please explain.
4. Are there hymns that would not be suitably sung by the lining-out method? If so, please give examples.
5. Are there specific tunes that must be used for a given meter (e.g., Common Meter tunes)? Can several hymns be sung to the same tune?
6. Is there a specific reason why the choir and/or congregation stands while singing the last stanza of a hymn?
7. Do you use books? If so, do these books contain words and music notation?
8. Do you feel that lined hymn singing is disappearing from the churches? If so, why do you think this is true?

APPENDIX C
SYMBOLS USED IN THE TRANSCRIPTION OF FOLK MUSIC

SUPPLEMENTARY SYMBOLS USED IN TRANSCRIPTIONS

- + used above a key signature means that tones are (approximately a quarter tone) higher than notated throughout the melodic line
- (♭) uncertain pitch
- // break in melodic flow
-  grace notes
-  glide, glissando
-  tone slightly longer than notated
-  division between structural sections

APPENDIX D
ANALYSES OF TONAL FREQUENCIES

1

6 106 22 8 62 4

2

12 65 45 13 57 14 2

3

22 19 41 59 7 44 16

4

3 1 226 136 24

5

36 98 38 8 40 4

6

32 46 93 29 24

7

102 22 4 76 4

8

16 18 77 30 61 4

9

92 196 56 16 84 4

10

30 114 28 8 42 2

11

24 48 78 34 28

12

42 53 280 44 93

13

100 124 244 12 32

14

6 78 54 30 24

15

20 274 4 146 16

16

30 42 80 32 40

17

22 238 2 160 24 2

18

16 190 20 185 37

19

70 226 56 16 76 4

20

10 172 6 236 - 24

21

24 224 16 160 24

22

14 142 10 39 15

23

24 112 88 28 112 20 16

24

16 56 16 240 44 8 76

25

7 61 31 7 68 14 12

26

16 188 4 224 16

APPENDIX E
TABLES OF ANALYSES

TABLE 1
CLASSIFICATION OF HYMNS BY SCALE AND MODE

Scale	Mode	Frequency
Pentatonic	II	11
Pentatonic	III	12
Pentatonic	V	1
Tetratonic	III	2
		<hr/>
Total		26

TABLE 2
MELODIC RANGE

Range	Frequency
Major Sixth	2
Minor Seventh	7
Perfect Octave	5
Major Ninth	5
Minor Tenth	6
Major Tenth	1
	<hr/>
Total	26

TABLE 3
CLASSIFICATION OF HYMNS BY METER

Meter	Frequency
Short	6
Common	17
Long	2
8.7s	1
	<hr/>
Total	26

TABLE 4
TONAL CENTERS

Tonal Center	Frequency
C#	1
D	2
E	1
F	2
G \flat	5
G	2
A \flat (G#)	10
A	1
B \flat	2
	<hr/>
Total	26

TABLE 5
METER SIGNATURES

Meter	Frequency
2/2	9
2/4	8
4/4	9
	<hr/>
Total	26

TABLE 6
STRUCTURE

Structure	Frequency
aa	6
aa'	5
aaa	1
ab	14
	<hr/>
Total	26

APPENDIX F

LIST OF CHURCHES REPRESENTED IN THE STUDY

First Baptist Church
Concord, North Carolina
Rev. V. M. Worthy, Minister

Gilmore Chapel AME Zion Church
Concord, North Carolina
Rev. Jeremiah Asbury, Minister

Greater Galilee Baptist Church
Charlotte, North Carolina
Rev. Warren McKissick, Minister

Mayfield Memorial Baptist Church
Charlotte, North Carolina
Rev. H. S. Diggs, Minister

Mt. Hebron Baptist Church
Gastonia, North Carolina
Rev. Brevon Antrum, Minister

Mt. Hopewell Baptist Church
Chester, South Carolina
Rev. Elmo E. Vance, Sr., Minister

New Hope AME Zion Church
Lancaster, South Carolina
Rev. A. L. Jackson, Minister

New St. John Baptist Church
Newell, North Carolina
Rev. Robert H. Leak, Minister

Piney Grove Baptist Church
Marshville, North Carolina
Dr. C. C. Craig, Jr., Minister

Pleasant Ridge Baptist Church
Rock Hill, South Carolina
Rev. J. R. Ezell, Minister

St. John Baptist Church
Sharon, South Carolina
Rev. C. J. Evans, Minister

St. Luke Baptist Church
Charlotte, North Carolina
Dr. L. D. Parker, Minister

St. Paul Baptist Church
Charlotte, North Carolina
Rev. Paul W. Drummond, Minister

Salem Baptist Church
Charlotte, North Carolina
Rev. Mayhew H. Bostic, Jr., Minister

Silver Mount Baptist Church
Pineville, North Carolina
Rev. William J. Lee, Minister

APPENDIX G
INDEX OF HYMNS

<u>Hymn No.</u>	<u>Hymn</u>	<u>Original Source</u>	<u>Page Number in Study</u>
1, 2	A Charge To Keep I Have	Isaac Watts, 1707	33, 34
3	A Few More Years Shall Roll	Horatius Bonar, 1857	35
4	Amazing Grace	John Newton, 1779	36
5, 6	Amazing Sight! The Saviour Stands	Unknown	37, 38
7, 8	Come, We That Love The Lord	Isaac Watts, 1707	39, 40
9-11	Father, I Stretch My Hands To Thee	Charles Wesley, 1741	41, 42, 43
12-13	"Go Preach My Gospel," Saith The Lord	Isaac Watts, 1707	44, 45
14	Guide Me, O Thou Great Jehovah	William Williams, 1773	46
15-19	I Heard The Voice Of Jesus Say	Horatius Bonar, 1857	47, 48, 49, 50, 51
20-22	Must Jesus Bear The Cross Alone?	George Nelson Allen 1852	52, 53, 54
23	My Soul Be On Thy Guard	George Heath, 1781	55
24	Once More We Come Before Our God	John B. Dykes Date Unknown	56

25	The Day Is Past and Gone	John Leland, 1804	57
26	There Is A Fountain Filled With Blood	William Cowper, 1779	58