



Melva Wilson Costen*

**BOOKS AND ARTICLES ON
AFRICAN-AMERICAN WORSHIP:
AN ANNOTATED BIBLIOGRAPHY**

This revised and updated annotated bibliography includes books, articles, and journals on or about African and African-American Worship from the plethora of published sources currently available. In addition to the theology and practice of worship, this list includes published works on music for worship and homiletics directly related to African-American worship traditions. The principal authors are Africans and African Americans, except where indicated by an asterisk (*).

BOOKS

- *Allen, William F., Charles Pickard Ware, and Lucy Garrison, eds. *Slave Songs of the United States*. New York: A. Simpson and Co., 1867; Reprint, New York: Books for Libraries/Arno Press, Inc., 1971.

A collection of 136 songs compiled in 1867 by the authors. Historically valued as the first published collection of slave songs. The preface includes sketchy but helpful information on worship practices and singing styles of the nineteenth century.

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Anderson, Robert. *From Slavery to Affluence: Memoirs of Robert Anderson, Ex-Slave*. Edited by Daisy Anderson Leonard. Steamboat Springs, CO: The Steamboat Pilot, 1927.

Included among this collection of memoirs are patterns of religious rituals described as a part of African-American worship.

Anyike, James C. *African American Holidays*. Chicago: Popular Truth Publishing, 1991.

A carefully researched history of "holy days" in the African-American experience, which serves as a resourceful guide for including cultural celebrations in the life of the community.

Asante, Molefi Kete. *The Afrocentric Idea*. Philadelphia: Temple University Press, 1987.

The author, a major proponent of "Afrocentricity" (the understanding of the Black experience as an extension of African history and culture), provides a critique and synthesis of the African perspective. His approach contributes an alternative mode of inquiry into the study of African-American life.

Ball, Charles. *Slavery in the United States: A Narrative of the Life and Adventures of Charles Ball, a Black Man*. New York: J. S. Taylor, 1837; Reprint, *Fifty Years in Chains*. New York: Dover Publications, 1970.

Accounts of worship rituals, including descriptions of slave funerals; with comments and thoughts of Ball from the vantage of a slave.

Bennet, G. Willis. *Guidelines for Effective Urban Church Ministry*. Nashville: Broadman Press, 1983.

Very helpful guidelines based on a case study of Allen Temple, a Black Baptist church in California, and provide an excellent model for urban ministry with celebrative worship as the locus of mission.

Berry, Mary Frances, and John W. Blassingame. *Long Memory: The Black Experience in America*. New York: Oxford University Press, 1982.

A scholarly synthesis of recent research on Black history. Black ritual and its significance for family life are highlighted in Chapter 3, "Family and Church: Enduring Institutions."

Blassingame, John W. *The Slave Community*. New York: Oxford University Press, 1972.

While covering many aspects of slave community life, the importance of ritual action is highlighted.

_____, ed. *Slave Testimonies*. Baton Rouge: Louisiana State University Press, 1977.

A large collection (776 pages) of annotated and authenticated accounts of slave testimonies, some of which

include conversion experiences and accounts of worship with personal commentaries.

Bontemps, Arna W. "Rock, Church, Rock!" In *Anthology of American Negro Literature*, ed. Sylvester C. Watkins, 425-432. New York: Random House, 1944.

An early study of worship in the African-American Church.

Bowyer, O. Richard, Betty L. Hart, and Charlotte A. Meade. *Prayer in the Black Tradition*. Nashville: The Upper Room, 1986.

An overview of the importance of prayer in African-American history, with prayers for public worship, special occasions, and personal devotion. Two brief chapters explore prayers in Black literature and in African-American songs.

Boyer, Horace Clarence. *How Sweet the Sound: The Golden Age of Gospel*. Washington, DC: Elliot & Clark Publishing, 1995.

An explanation of the development of gospel from the 1906 Azusa Street Revival and the birth of Pentecostalism to the 1960s.

Capers, James, and James Kenneth Echols. *Planning Revivals in African American Contexts*. Minneapolis: Augsburg Fortress, 1993.

This resourceful booklet is designed to assist persons in planning African-American revivals.

Carter, Harold A. *The Prayer Tradition of Black People*. Valley Forge, PA: Judson Press, 1976.

Drawing upon scholarly sources, personal experiences and knowledge, the author describes the prayer tradition of African Americans.

*Clarke, Erskine. *Wrestlin' Jacob: A Portrait of Religion in the Old South*. Atlanta: John Knox Press, 1979.

A recounting of the story of the quest for dignity and freedom among Black slaves in the antebellum South. Excellent vignettes of slave worship.

Cone, James H. *The Spirituals and the Blues*. New York: Seabury Press, 1972.

An analysis of the Spirituals and the Blues as comparably related expressions of Black people, having basic significance for the life of the community in which both forms were created, performed, and perpetuated.

Costen, Melva Wilson. *African American Christian Worship*. Nashville: Abingdon Press, 1993.

A history and theology of the African-American worship experience based on documentation of ways that the African religious taproot, replanted in slavery and reshaped by the Christian Gospel, now bears fruit in authentic and

empowered worship. With careful scholarship and engaging stories, the author traces the impact of culture on the evolution of forms and styles of worship.

_____. "Afroamerikanische Music im Christlichen Gottesdienst." In *Religion in Geschichte und Gegenwart: Handwörterbuch für Theologie und Religionswissenschaft*. Tübingen: Mohr, 1998.

A concise review of music in African-American congregations.

_____. "Living Out the Sacraments." In *Worship in the Community of Faith*, ed. Harold Daniels, 144-156. Louisville: Joint Office of Worship, Presbyterian Church (U.S.A.), 1982.

The author explores various ways in which the impetus for life flows out of theological meanings that are common to both Baptism and the Lord's Supper.

_____. "Singing Praise to God in African American Worship Contexts." In *African American Religious Studies: An Interdisciplinary Anthology*, ed. Gayraud Wilmore, 392-404. Durham: Duke University Press, 1989.

The evolution of various singing styles and forms of music in African-American worship traditions.

Costen, Melva Wilson, and Darius Leander Swann, eds. *The Black Christian Worship Experience*. Rev. and enl. Atlanta: The ITC Press, 1992.

A compilation of scholarly articles on different aspects of African-American worship history, theology, practice and acts of worship, Protestant and Roman Catholic. Included also is an annotated bibliography of books, journals, and previously published articles on worship.

Creel, Margaret Washington. *"A Peculiar People": Slave Religion and Community-Culture Among the Gullahs*. New York: New York University Press, 1988.

A historical analysis of the Gullah people of South Carolina during the eighteenth and nineteenth centuries. Several chapters are devoted to folk religious traditions.

Davenport, Frederick Morgan. *Primitive Traits in Religious Revivals*. New York: Macmillan, 1971.

A study of traits that reflect primal thoughts and actions in religious revivals in early America.

Dixon, Eustace A. *Gospel Music: Vocal Cords and Related Issues*. 2d ed. Mantua, NJ: Eureka Publications, 1994.

The book is designed for professional and amateur gospel singers and gospel choir directors with a view for the proper use of the voice in singing gospel songs. Author is a professional safety and health science lecturer and trainer.

DuBois, W. E. B. *Prayers for Dark People*. Edited by Herbert Aptheker. Amherst: University of Massachusetts Press, 1980.

A collection of prayers written by DuBois from early 1909-1910 providing "a glimpse into the soul" of African Americans.

_____. *The Souls of Black Folk*. Chicago: A.C. McClurg and Co., 1903. Reprint, Greenwich, CT: Fawcett, 1961.

One of the earliest publications of the essence of African-American folk religion by an African American.

Egbulem, Nwaka Chris. *The Power of Africentric Celebrations: Inspirations from the Zairean Liturgy*. New York: Crossroad Publishing Company, 1996.

An introduction to the new Zairean rite of the Eucharist, with information about the development process started after Vatican II in an effort to connect and involve, in a more meaningful way, the continuous chain of rituals in the African life cycle process with the Roman Catholic liturgy.

*Epstein, Dena. *Sinful Tunes and Spirituals*. Chicago: University of Illinois Press, 1977.

A tremendously engaging scholarly work on the history of African-American folk music from the African heritage to the Civil War, documenting worship experiences out of which much of the music was created and continually reworked.

Evans, James H. Jr. *We Have Been Believers: An African American Systematic Theology*. Minneapolis: Fortress Press, 1992.

An approach to African-American theology which bridges the gap between church practice, worship, and theological reflection by placing theology squarely in the nexus of faith and freedom.

Fisher, Miles Mark. *Negro Slave Songs in the United States*. New York: Citadel Press, 1963. Reprint, New York: Russell and Russell, 1969. New York: Carol Publishing Group, 1st ed., 1990.

A recounting of evidence of the evolution of spirituals, many of which were in the context of worship, with the author's projection of approximate dates, geographical location, and denominational origins.

Floyd, Samuel A. Jr. *The Power of Black Music: Interpreting Its History from Africa to the United States*. New York: Oxford University Press, 1995.

An excellent study of the origin and interpretation of Black music from Africa to the United States, affirming that the interpretive strategies of African-American music are the same as those that are foundational to the music of the African homeland.

Forbes, James. *The Holy Spirit in Preaching*. Nashville: Abingdon Press, 1989.

The author demonstrates how the Holy Spirit works with the pastor in the preparation and delivery of a sermon and concludes by focusing on the need for anointed preaching in the way anointed preaching happens today.

Franklin, Robert M. *Another Day's Journey: Black Churches Confronting the American Crisis*. Minneapolis: Fortress Press, 1997.

An analytical portrayal of the African-American Church where the legacy of multisensory and dramatic worship experiences sets the momentum for life and directions for the future.

Frazier, E. Franklin. *The Negro Church in America*; Lincoln, C. Eric. *The Black Church Since Frazier*. New York: Schocken Books, 1974.

Two books under one cover. The first was published separately and assumes a break with the African background as a Black church where unique worship styles evolve. The second continues the momentum in the light of current research and experience in the sixties.

Gayle, Addison J. *The Black Aesthetic*. Garden City, NY: Doubleday, 1971.

An anthology of articles describing the function of Black artists (poets, dramatists, musicians) and authors.

*Genovese, Eugene D. *Roll, Jordan, Roll: The World the Slaves Made*. New York: Pantheon, 1974.

A scholarly historical account of African-American religion viewed from the perspective of a people making a new world as they created new songs, and affirmation that ethical awareness is basic to African-American religion.

*Gonzalez, Justo L., and Catherine Gonzalez. *Liberation Preaching*. Nashville: Abingdon Press, 1980.

Concepts, dynamics, methods, and forms of preaching which can lead to liberation of an oppressed people are thoroughly examined and explained.

Harris, Michael W. *The Rise of the Gospel Blues: The Music of Thomas Andrew Dorsey in the Urban Church*. New York: Oxford University Press, 1992.

The author traces the rise of African-American gospel music from the advent of "gospel blues" through the life and career of Thomas Dorsey, contextualizing this form both within African-American worshiping communities and significant social developments.

Haynes, Leonard L. *The Negro Community within American Protestantism, 1619-1844*. Boston: Christopher Publishing House, 1953.

A significant documentation by the grandson of slaves highlighting the evidence of community among Black slaves within the Protestant tradition. Evidence of the overt rejection of Christianity by certain African slaves.

*Herskovits, Melville. *The Myth of the Negro Past*. Boston: Beacon Press, 1958.

One of the earliest scholarly documentations of evidence of the survival of African influences in worship practices of Black Americans.

Hicks, H. Beecher, Jr. *Preaching Through a Storm*. Grand Rapids, MI: Zondervan Publishing House, 1987.

The author describes ways to weather a storm by preaching through it under the guiding hand of a compassionate God. This book reflects and respects the experience of the African-American Church, but its insights are for all who preach, regardless of the cultural tradition.

*Higginson, Thomas Wentworth. *Army Life in a Black Regiment*. Boston: Fields, Osgood and Co., 1869. Reprint, Boston: Beacon Press, 1962.

A frequently quoted source which documents the life of Black servicemen in the Union Army. Examples of the "Shout," a ritual both in the context of worship and in informal gatherings of slaves and ex-slaves, are described with much detail.

Hillsman, Joan R. *Gospel Music: An African American Art Form*. Washington, DC: Middle Atlanta Regional Press, 1990.

A brief historical account of gospel music with a focus on African-American congregational singing.

Hoard, Walter B., ed. *Outstanding Black Sermons*. Valley Forge, PA: Judson Press, 1979.

One of a series of volumes of sermons by outstanding pulpiteers. Each of the sixteen sermons demonstrates the skill of Black preachers in interpreting the gospel with sensitive awareness of social relevance and sensitivity to the Black experience in an oppressive society.

Hubbard, Dolan. *The Sermon and the African American Literary Imagination*. Columbia: University of Missouri Press, 1994.

The author explores the profound influence of the sermon upon the themes and styles of African-American literature.

Hurston, Zora Neale. *The Sanctified Church*. Berkeley, CA: Turtle Island, 1981.

A collection of Hurston's essays on the unique spiritual character of the southern African-American Christian Church through which she identifies two extremes of the continuum encompassing African-American worship styles.

Jackson, Irene V., ed. *More Than Dancing: Essays on Afro-American Music and Musicians*. Westport, CT: Greenwood Press, 1985.

An excellent anthology with some of the essays reflecting music and aesthetics in the context of worship especially in contemporary settings.

Jackson-Brown, Irene V. "Gospel Music and Afro-American Worship." In *The Landscape of Praise: Readings in Liturgical Renewal*, ed. Blair Gilmer Meeks, 248-255. Valley Forge, PA: Trinity Press, 1996.

Insights about cultural norms that shape musical sounds and performance practices in African-American worship.

Jenkins, Ulysses Duke. *Ancient African Religion and the African American Church*. Jacksonville, NC: Flame International, 1978.

A significant documentation of the African-American religious experience. Provides evidence and validation of remnants of African cultures among Black Americans. The author highlights the cosmic force and energy which is reflected in the creative dynamics of rituals in African-American churches.

Johnson, Clifton H., ed. *God Struck Me Dead*. Philadelphia: Pilgrim Press, 1969.

The first essay by Andrew P. Watson, "Negro Primitive Religious Services," sets the tone and provides the arena for the religious conversion experiences and autobiographies of ex-slaves.

Johnson, James Weldon. *God's Trombones*. New York: Viking Press, 1927.

Seven sermons in the Black folk style, depicting worship settings of African-American communities.

Johnson, James Weldon, and J. Rosamond Johnson, eds. *The Books of Negro Spirituals*. New York: Viking Press, 1940. Reprint, New York: Da Capo Press, 1977.

A combined collection of 120 spirituals with two valuable prefaces containing suggestions for authentic performances based on history and experience of the authors.

Johnson, Joseph A. *The Soul of the Black Preacher*. Philadelphia: United Church Press, 1971.

The depth and style of Black preachers as experienced by one gifted in the art of preaching.

Johnson-Smith, Robert II, ed. *Wisdom of the Ages: The Mystique of the African American Preacher*. Valley Forge, PA: Judson Press, 1995.

Words of wisdom from many of the nation's well-respected African-American preachers, pastors, and scholars acquired in the areas of sermon preparation, pastoral care, and church administration. Includes an annotated bibliography of resources on preaching.

Jones, Arthur C. *Wade in the Water: The Wisdom of the Spirituals*. Maryknoll, NY: Orbis Books, 1993.

An exploration of African-American Spirituals from their African roots through the challenges of life in the

United States from the perspective of a vocal-artist and clinical psychologist. The author underscores the value of the Spirituals in the contemporary society where challenges facing African Americans are more ambiguous, more complex, and disturbing than ever before in history.

*Jones, Charles Colcock. *The Religious Instruction of the Negroes in the United States*. Savannah: Thomas Purse, 1842.

Historical sketch of the religious instructions of Black Americans from 1620-1842 with catechism and other doctrinal statements which white religionists taught newly converted African Americans.

Jones, Clifford A. Sr., ed. *From Proclamation to Practice*. Valley Forge, PA: Judson Press, 1993.

This resource combines a collection of sermons by African-American preachers with a section on methods for moving congregations toward an accountable stewardship of material possessions.

Jones, Ralph H. *Charles Albert Tindley*. Nashville: Abingdon Press, 1982.

As the life of this venerable Black "Prince of Preachers" and musician unfolds, much is documented about Black worship in the early twentieth century.

Kirk-Duggan, Cheryl A. *African American Special Days*. Nashville: Abingdon Press, 1996.

A practical resource to enhance church programming of special days based on Scripture and traditional African-American culture.

_____. *Exorcizing Evil: A Womanist Perspective on the Spirituals*. Maryknoll, NY: Orbis Books, 1997.

An excellent documentation on the ways that African-American Spirituals mirror Black people's cultural, religious, and political experience in the United States.

*Kirwen, Michael C. *The Missionary and the Diviner*. Maryknoll, NY: Orbis Books, 1987.

Valuable help for persons seeking information about pre-Christian divine manifestation in traditional African religions with a concern for signs, symbols, spirituality, rituals, and liturgical personnel as they are related to present-day Christianity in Africa and in the African diaspora.

Levine, Lawrence W. *Black Culture and Black Consciousness*. New York: Oxford University Press, 1977.

A scholarly investigation of orally transmitted expressive culture of African Americans which provides insight into the thought process and value systems of a people, both slave and free.

Licorish, Joshua E. *Harry Hoosier: African Pioneer Preacher*. Philadelphia: Afro-Methodist Associates, 1967.

A biography of Harry Hoosier (Black Harry), pioneer

Black preacher par excellence of the Methodist tradition.

*Lienhardt, Godfrey. *Divinity and Experience: The Religion of the Dinka*. Oxford: Clarendon Press, 1961; Reprint, New York: Oxford University Press, 1987.

A volume based on two years of work among the Dinka people of Southern Sudan from 1947-1950, providing pertinent information on the ways in which individual and collective experience merge in the drama of spiritual rebirth. Translations of hymns, prayers, myths, and other pertinent information which provides insight into the roles of priests and rites of sacrifice among the people of this African culture.

Lincoln, C. Eric. *The Black Experience in Religion*. Garden City, NY: Doubleday/Anchor Books, 1974.

An excellent sociological data of the African-American religious experience.

Lincoln, C. Eric, and Lawrence H. Mamiya. *The Black Church in the African American Experience*. Durham, NC: Duke University Press, 1990.

An analysis of the African-American Church as it relates to the history of African Americans and to contemporary African-American culture, based on a comprehensive historical overview of seven African-American denominations and interviews with African-American clergy in both rural and urban settings. A chapter on "The Performed Word: Music and the Black Church" provides helpful insights into

past and present worship practices.

Lofton, Fred C. *When We Pray*. Elgin, IL: Progressive Baptist Publishing House, 1978.

Beginning with the "Altar-Call Prayer," the author reflects upon the meaning of prayer, then provides various kinds of prayers for a variety of usages.

Lovell, John Jr. *Black Songs: The Forge and the Flame*. New York: Macmillan Company, 1972.

A scholarly, definitive history of the evolution and development of the Black spiritual. Symbols and dual meanings in words and phrases are explained.

*Lyell, Charles. *A Second Visit to the United States of America*. 2 vols. New York: Harper and Bros., 1850.

These volumes provide rare glimpses inside Black worshiping congregations in the South and supporting evidence of Muslim slaves from Africa continuing the customs of Islam.

*Marks, Morton. "Uncovering Ritual Structures in Afro-American Music." In *Religious Movements in Contemporary America*, ed., Irving Zaretsky and Mark P. Leone, 60-184. Princeton: Princeton University Press, 1974.

A theory of ritual behavior among African Americans, particularly in the use of Black gospel music.

McCall, Emmanuel L., comp. *The Black Christian Experience*. Nashville: Broadman Press, 1985.

Prepared for the Baptist Home Mission Board, this compilation of articles by nine writers provides pertinent information about religious beliefs and practices as they are known among Black Baptists.

McIntyre, Paul. *Black Pentecostal Music in Windsor*. Ottawa, Canada: National Museum of Man, 1976.

A well-documented history of Blacks in Southwestern Ontario, descendants of former slaves who went to Canada from the United States prior to the Civil War. Equally well documented are liturgical practices of the Church of God in Christ in Canada.

McClain, William B. *Come Sunday: The Liturgy of Zion*. Nashville: Abingdon Press, 1990.

A companion to *Songs of Zion*, a supplemental hymnbook of the United Methodist Church. Provides information about the importance of Sunday in the African-American experience, the diversity of the Black worship tradition, a format for the liturgical use of the songs in *Songs of Zion*, and a brief explanation of each of the Spirituals included in the hymnbook.

_____. *Black People in the Methodist Church*. Cambridge: Schenkman, 1984.

The history of Blacks in the Methodist Church from the baptism of two (nameless) converts in 1758 to the pres-

ent day, with brief examples of worship practices and significant religious pioneers.

McKinnon, Vdalga Zorosha. *Preaching Out of the Overflow*. Nashville: General Board of Publications, n.d.

A book of sermons by the author illustrating the vitality of the Black preacher to tell the biblically profound story of God's reconciling love in Jesus Christ.

Mapson, J. Wendell. *The Ministry of Music in the Black Church*. Valley Forge, PA: Judson Press, 1984.

A study designed to help pastors assume the leadership for improving worship through the use of music based on biblical and theological norms. The author, a Baptist minister, discourages congregational use of music as a form of commercial entertainment.

Massey, James Earl. *Designing the Sermon*. Nashville: Abingdon Press, 1980.

A creative approach to shaping sermons for greater clarity.

Mays, Benjamin E. *The Negro's God As Reflected in His Literature*. New York: Chapman and Grimes, 1938. Reprint, New York: Atheneum, 1973.

An analysis of the development of "the idea of God" in African-American literature, both in the folk-oral tradition and the "classical" or written tradition.

Mays, Benjamin E., and Joseph W. Nicholson. *The Negro's Church*. New York: Institute of Social and Religious Research, 1933.

A factual report based on research by the authors on 794 congregations. An affirmation of fellowship and freedom in worship in a separate environment which fosters spiritual growth and survival in an alien world.

Mbiti, John S. *The Prayers of African Religion*. Maryknoll, NY: Orbis Books, 1975.

A comprehensive collection of African prayers taken from different tribes and countries reflecting the intense expression of African traditional spirituality.

Mitchell, Ella Pearson, ed. *Those Preachin' Women*. Valley Forge, PA: Judson Press, 1985.

A brief history of African-American women in ministry, with fourteen sermons symbolic of the courageous "new generation."

_____. *Women: To Preach Or Not to Preach*. Valley Forge, PA: Judson Press, 1991.

A review of women's changing roles in the context of cultural and religious history, with sermons by twenty-one African-American preachers.

Mitchell, Henry. *Black Belief*. New York: Harper and Row, 1975.

A review of basic beliefs undergirding Black worship.

_____. *Black Preaching*. Philadelphia: Lippincott, 1970.

Building on a history of the development of the African-American homiletical tradition from slavery to the present age, the author discusses the style, content, and techniques of Black preaching as well as the use of Black English and the role of celebration in the sermon.

Mitchell, Henry, and Nicholas C. Cooper-Lewter. *Soul Theology: The Heart of American Black Culture*. San Francisco: Harper and Row, 1986.

An in-depth study of African-American core beliefs, indicating how they work, why they survive, and what they have to teach each generation. Through case studies, the authors illustrate the healing power of such beliefs as the justice and providence of God, the goodness of creation, and the equality, and uniqueness of persons. The insights are foundational for an understanding of the theology and practice of African-American worship.

Mitchell, Robert Cameron. *African Primal Religions*. Niles, IL: Argus Communications, 1977.

An exploration of traditional religions of Africa prior to direct contact with Islam or the West.

*Myrdal, Gunnar. *An American Dilemma*. New York: Harper and Row, 1944.

Relying heavily upon the study of Mays and Nicholson, Myrdal provides evidence of a variety of worship styles in the early twentieth century.

*Nelsen, Hart M., Raytha L. Yokley, and Anne K. Nelsen, eds. *The Black Church in America*. New York: Basic Books, 1971.

Articles taken basically from other historical documents and arranged sequentially to provide a historical perspective of Black religious life in the United States.

Newbold, Robert T., ed. *Black Preaching: Select Sermons in the Presbyterian Tradition*. Philadelphia: Geneva Press, 1977.

A book of sermons by twenty-one Black Presbyterians from Africa and the United States, representative of the method of preaching in mid- to late twentieth-century African-American Presbyterian churches.

*Olmsted, Frederick Law. *The Cotton Kingdom*. 2 vols. New York: Mason Bros., 1861.

Firsthand experiences of worship in early Black churches.

Owens, Milton E. Jr., ed. *Outstanding Black Sermons*. Valley Forge, PA: Judson Press, 1982.

Biblically-based sermons by prominent preachers with special concern for daily living in the contemporary turbu-

lent world.

Paris, Peter J. *The Spirituality of African Peoples: The Search for a Common Moral Discourse*. Minneapolis: Fortress Press, 1995.

A documentation of African survivals in African-American religious life and culture with a focus on African spirituality—the religious and moral values embodied in African experience and pervading traditional African religious worldviews—which have enriched and enlivened worship.

Peters, Erskine, ed. *Lyrics of the Afro-American Spiritual: A Documentary Collection*. Westport, CT: Greenwood Press, 1993.

This collection is designed to serve as a thematic reference that will be of use to literary and cultural historians, general historians and theologians who frequently refer to the significance of the African-American Spiritual in American life and culture.

Philpot, William M., ed. *Best Black Sermons*. Valley Forge, PA: Judson Press, 1982.

Sermons that proclaim God's power and emphasize African-American dignity.

Plenty Good Room: The Spirit and Truth of African American Catholic Worship. Washington: United States Catholic Conference, 1990.

A companion to *In Spirit and In Truth: Black Catholic Reflection on the Order of the Mass*. This document lays the theological foundation for cultural adaptation; frames the discussion of the interplay between cultural and liturgical celebrations; examines the historical, cultural, and religious experience of African Americans; and offers several elements particular to African-American worship practices.

Plumpp, Sterling. *Black Rituals*. Chicago: Third World Press, 1972.

A study of African-American rituals which are not to be merely learned logically but experienced as God's power at work within individuals and the corporate community; thus, not confined to the church building.

Powdermaker, Hortense. *After Freedom*. New York: Atheneum, 1969.

Descriptions and analysis of Black emotional behavior in worship.

Proctor, Samuel D., and William D. Watley. *Sermons from the Black Pulpit*. Valley Forge, PA: Judson Press, 1984.

Thirteen sermons that address the question: "What does it mean to be a person under God?" The sermons call for a renewal of compassion and renewed commitment to discipleship.

Quarles, Benjamin. *The Negro in the Making of America*. Rev. ed. New York: Macmillan, 1969.

A scholarly documentation of the role of African Americans in the totality of United States history and the significant influence of the African-American Church.

Raboteau, Albert J. *Slave Religion: The "Invisible Institution" in the Antebellum South*. New York: Oxford University Press, 1980.

A thoroughly researched study of the religion of African-American slaves utilizing slave narratives, autobiographies, Black folklore, as well as traditional travel accounts, missionary reports, and journals of white observers.

Reagon, Bernice Johnson, ed. *We'll Understand It Better By and By*. Washington: Smithsonian Institution Press, 1992.

An exploration of the history of gospel music as both a sacred form and a profound influence on contemporary popular culture. Includes musical analyses and forty-nine complete piano-vocal scores.

Ricks, George A. *Some Aspects of the Religious Music of the United States Negro*. New York: Arno Press, 1977.

A study of the religious music originating and continually shaped in the context of Black worship. An excellent documentation of the history of Black gospel music.

Rivers, Clarence Joseph. *Soulful Worship*. Washington, DC: National Office for Black Catholics and the Liturgical Conference, 1974.

Liturgies that have been effective in African-American Catholic worship since the Vatican II pronouncements which encouraged an indigenization of the liturgy.

_____. *The Spirit in Worship*. Cincinnati: By the Author, 1978.

A detailed treatment of Black culture on worship, which provides an excellent foundation for relating spirituality and the struggle for justice. The author is a Black Catholic priest. The book is ecumenical in perspective and appropriate for Protestants and Roman Catholics.

Rosenberg, Bruce A. *The Art of the American Folk Preacher*. New York: Oxford University Press, 1970.

An excellent source which highlights the gift of Black preachers in the use of the oral/folk tradition in worship.

*Rosenberg, Bruce A. "The Psychology of the Spiritual Sermon." In *Religious Movements in Contemporary America*, ed. Irving I. Zaretsky and Mark P. Leone, 135-149. Princeton: Princeton University Press, 1974.

An analysis of the dynamics involved in folk preaching with the preacher and congregation participating in rhythmical call and response dialogue.

*Scherer, Lester B. *Slavery and the Churches in Early America, 1619-1818*. Grand Rapids: Eerdmans Publishing Company, 1975.

A scholarly account of the history of Blacks during slavery, the christianization process, and the attitudes of various Protestant church members in this process. Examples of the oppressive sermonizing and baptismal vows required provide insight into the need for separate worshiping places and different worship rituals.

Shapiro, Lynn. *Black People and Their Culture*. Washington, DC: Smithsonian Institute Press, 1976.

A sociological study which includes references to African-American religious rituals.

Simpson, George Eaton. *Black Religion in the New World*. New York: Columbia University Press, 1978.

Extensive coverage of a wide variety of religions found among the descendants of sub-Saharan Africans in diaspora throughout the Americas during the Atlantic slave trade with worship practices frequently discussed.

Skinner, Elliott P., ed. *People and Cultures of Africa*. Garden City, NY: Doubleday/Natural History Press, 1973.

An anthology providing a basic overview of a variety of African cultures, aesthetics, beliefs, and religious practices. A helpful analysis of Ethiopian liturgy is also included.

Smith, Edward D. *Climbing Jacob's Ladder: The Rise of Black Churches in Eastern American Cities, 1740-1877*. Washington: The Smithsonian Institution Press, 1988.

The author traces African-American Christianity from its roots in the seventeenth century to the conclusion of post-Civil War reconstruction in the South in 1877. He provides a 1693 documentation of "Rules for the Society of Negroes" in Massachusetts.

Smith, J. Alfred Sr. *For the Facing of This Hour: A Call to Action*. Elgin, IL: Progressive Baptist Publishing House, 1981.

Published lectures by the author, a renowned preacher, and adjunct professor of Preaching and Worship, urging the sharing of the Good News in the world.

_____. *In the Name of Our Elder Brother*. Oakland, CA: Valley Publishing Company, 1976.

A collection of prayers by the author.

_____. *Outstanding Black Sermons*. Valley Forge, PA: Judson Press, 1976.

Sermons covering a variety of themes by outstanding African-American preachers.

_____. *A Prayer Wheel Turning: Selected Pastoral Prayers*. Morristown, NJ: Aaron Press, 1989.

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*Sobel, Mechal. *Trabelin' On: The Slave Journey to an Afro-Baptist Faith*. Westport, CT: Greenwood Press, 1979.

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Somé, Malidoma Patrice. *Ritual: Power, Healing and Community*. Portland: Swan/Raven & Company, 1993.

Malidoma Somé, a member of the Dagara tribe of Burkina Faso, West Africa, provides a study of the power and importance of ritual from the perspective of African traditional tribal cultures, more specifically the Dagara tribe. The author was initiated in the ancestral tribal traditions, and is a medicine man and diviner in the Dagara culture, thus, writes directly out of his own experiences.

Southern, Eileen. *The Music of Black Americans: A History*. 3d ed. New York: W. W. Norton and Company, 1997.

A scholarly documentation of African-American musical history from African origins to the present, attesting to its wide range from slave songs to operas and symphonic

music and giving parallels to the broader American cultural heritage. The diversity of worship contexts in which religious music was created, shaped, and transmitted, emergence of hymn books, styles of singing, and the centrality of music in the life of Black Americans are significantly highlighted.

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_____, ed. *Stars in De Elements: A Study of Negro Folk Music by Willis Laurence James*. Durham, NC: Duke University Press, 1995.

The first publication of a full manuscript completed in 1945 by Willis Laurence James (1900-1966). Spencer includes changes in chapter 2 made by James for publication in the Atlanta University *Phylon* in 1955 under the title, "The Romance of the Negro Folk Cry in America." James provides an excellent study of African-American sacred and secular music including information about origins, characteristics and technical aspect, the urban and rural cycle of Black songs, and the relationship between music and dance, with examples of cries in speech and songs.

Stennis, L. V. *The Black Church, "Why Sit We Here Until We Die?"* Seattle: Chi-Mik Publishing Company, 1981.

A review of Black religious history in general and the Christian Methodist Episcopal Church in particular with projections for movement beyond "empty ritual" in corporate worship.

Stewart, Carlyle Fielding III. *African American Church Growth*. Nashville: Abingdon Press, 1994.

The author addresses the issue of effective ministry in partnership with the African-American community. One chapter deals exclusively with three principles of prophetic worship.

Stewart, Warren H. Sr. *Interpreting God's Word in Black Preaching*. Valley Forge, PA: Judson Press, 1984.

A well defined five-point study of the hermeneutical process designed to assist the preacher with the task of interpreting and communicating the Word so that it will be biblical, yet relevant for the needs of the congregation.

Stuckey, Sterling. "Through the Prism of Folklore: The Black Ethos in Slavery." In *Black and White in American Culture*, ed. Jules Chametzky and Sidney Kaplan, 172-191. New York: Viking Press, 1971.

An excellent study of elements of the Black ethos evident in worship.

Talbot, Frederick Hilborn. *African American Worship: New Eyes for Seeing*. Little Rock, AR: Fairway Press, 1998.

An analysis of the cultural setting of African-American worship in the context of the wider experience of the church universal with a special focus on worship in African-American Episcopal churches.

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A book of sermons by the author.

That All May Worship: An Interfaith Welcome to People with Disabilities. Washington, DC: National Organizations on Disabilities, 1994.

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This Far by Faith: American Worship and Its African Roots.
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1977.

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_____. *Disciplines of the Spirit*. New York: Harper and Row, 1963.

An examination of five universal aspects of human experience which, because of their universality, are important for tutoring the human spirit.

_____. *The Growing Edge*. New York: Harper and Row, 1956.

A book of sermons preached as a part of worship in a variety of congregations. Each sermon is preceded by a quotation taken from other writers or previously written material by the author.

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This title was used as a subject of an address by the author in 1946, based on a Pauline passage, "to have a sense of what is vital, a basic and underlying awareness of life. . . is to be an apostle of sensitiveness."

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The author draws upon previous works as well as providing fresh ideas for interpreting and meditating upon the Christmas season.

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Tindley, Charles Albert. *A Book of Sermons*. Philadelphia: By the Author, n.d.

A valuable compilation of sermons by Tindley who was not only a great preacher, but is also noted for his pioneering work with African-American gospel music.

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A Christian liturgy based on the concepts of Kwanzaa which links the sacred experience and the enhancement of spirituality in the African experience.

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An examination of the relationship between preaching and worship in the Black church tradition and the whole of Christian witness.

Uzukwu, Elochukwu E. *Worship As Body Language—Introduction to Christian Worship: An African Orientation*. Collegeville, MN: The Liturgical Press, 1997.

This book adds new dimension to the concern for liturgical inculturation in Africa. The author demonstrates how patterns of African ritual assemblies and sacred narratives have merged with Jewish, early Christian, and early church traditions to create living Christian communities and liturgies. The broader emphasis is that worship involves motion: human movement toward God in response to God's movement

toward humans, and the way that human rhythmic movement is interpreted is generally bound to ethnic experiences.

Wade, Richard C. *Slavery in the Cities: The South, 1820-1860*. New York: Oxford University Press, 1964.

An excellent source providing insight into African-American worship styles in southern cities.

Walker, Wyatt Tee. "Somebody's Calling My Name": *Black Sacred Music and Social Change*. Valley Forge, PA: Judson Press, 1979.

In addition to a recounting of the history of music in worship, the author, a Black minister of the gospel, discusses "meter hymn" or "Dr. Watts" style, improvisatory techniques in the total worship experience and other elements unique to a people responding to the social situations, and creating dynamics providing impetus for social changes.

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Weatherford, Willis D. *American Churches and the Negro*. Boston: The Christopher Publishing House, 1957.

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the author highlights the inseparable bond between religious beliefs and rituals and the psychological realities of daily existence.

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The author provides insights into the Black worship experience as a means of pastoral care.

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A meticulously documented study utilizing the voices of slaves and free African Americans to examine conversion experiences vis-a-vis psychological, theological, and social cultural world from 1750-1930. Provides a fascinating look at African-American religio-mystic human liberation through conversion experiences.

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Work, John W. *American Negro Songs*. New York: Howell, Soskin and Company, 1940.

An early published history of Black folk songs by a Fisk University professor of music, including a brief history and selected songs.

Young, Henry J., ed. *Preaching the Gospel*. Philadelphia: Fortress Press, 1976.

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A documentation of Christian worship incorporating for the first time in history, theologies and practices of worship, music and preaching in African-American denominations, with a minimal representation of worship in African traditions. Articles are listed by volumes, and, except where indicated, are written by African-American scholars:

(VOLUME 1 is not listed because there are no African-American authors of articles.)

VOLUME 2

"An African-American Model of Worship," by Melva Wilson Costen

"An African-American Theology of Worship," by Melva Wilson Costen

"African-American Worship," by Melva Wilson Costen

*"Worship in the Alexandrian Churches: Coptic and Ethiopian," by Peter E. Fink

VOLUME 3

"African-American Preaching," by William B. McClain

"Doctrinal Preaching," by Frank T. Wilson, reprinted from *The Journal of the Interdenominational Theological Center* IX (Spring 1982): 121-126.

"Worship Renewal in African Methodist Episcopal Churches," by Kenneth Hill

"Worship Renewal in African Methodist Episcopal Zion Churches," by Andrew Foster

"Worship Renewal in Church of God in Christ," by David A. Hall

"Worship Renewal in National Baptist Convention," by
Richard Rollins

"Worship Renewal in National Baptist Convention of the
USA, Inc.," by Robert E. Davis

"Worship Renewal in Progressive National Baptist
Convention, Inc.," by J. Alfred Smith Sr.

VOLUME 4

"African-American Song," by Jon Michael Spencer

*"The African Recovery of the Arts," by Richard M. Ostling

"Church Music of African Americans," by Andrew Wilson-
Dixon

"The Function of Praise Songs in African-American
Worship," by Michael G. Hayes

"Liturgical Language in African-American Worship and
Preaching," by William C. Turner Jr.

"Music and the Arts in African Methodist Episcopal
Churches," by Jimmie James

"Music and the Arts in African Methodist Episcopal Zion
Churches," by Andrew Foster

"Music and the Arts in Church of God in Christ," by David
Hall

"Music and the Arts in National Baptist Convention of America," by Richard Rollins and Hattie L. Wade

"Music and the Arts in National Baptist Convention of the USA, Inc.," by Allen E. Middleton Sr.

"Music and the Arts in Progressive Baptist Convention," by J. Alfred Smith Jr.

"Music in the Multicultural Church," by Anton E. Armstrong

"Philosophy of Music in African-American Worship," by J. Wendell Mapson Jr.

VOLUME 5

"The Christian Year Among African Methodist Episcopal Zion Churches," by Andrew Foster

"The Christian Year Among National Baptist Convention USA," by Robert E. Davis Sr.

"The Christian Year Among Progressive National Baptist Convention," by J. Alfred Smith Sr.

VOLUME 6

"Sacred Actions Among National Baptist Convention of America, Inc.," by Richard A. Rollins

"Sacred Actions Among Progressive National Baptist Convention," by J. Alfred Smith Sr.

VOLUME 7

"Cultural Diversity in African-American Worship," by
Melva Wilson Costen

"Cultural Diversity in Caribbean Worship," by Pedrito V.
Maynard-Reid

"Cultural Diversity in Independent African Worship," by
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*"Worship and Multicultural Diversity," by Rebecca Slough

"Worship and Related Ministries in African Methodist
Episcopal Churches," by Louis-Charles Harvey

"Worship and Related Ministries in African Methodist
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Adams, Charles G. "Some Aspects of Black Worship."
Music Ministry 5 (September 1972): 2-9.

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with emphasis on the use of music.

Bailey, Ben E. "The Lined-Hymn Tradition in Black Mississippi Churches." *The Black Perspective in Music* 6 (Spring 1978): 3-9.

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The author investigates the sacred/secular dimensions of Black gospel music.

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_____. "Singing Praise to God as Experienced within the Afro-American Tradition." *Reformed Liturgy and Music* 18 (Winter 1984): 28-31.

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The author sets forth a definition of "white racism" and provides evidence of ways that "veiled" white racists prostitute sacred music of African Americans through the media and through various forms of commercialization.

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- The Theology of American Popular Music (vol. 3 no. 2, Fall 1989)
- Unsung Hymns by Black and Unknown Bards (vol. 4 no. 1, Spring 1990)
- The Emergency of Black and the Emergence of Rap (vol 5. no. 1, Spring 1991)
- The R. Nathaniel Dett Reader: Essays on Black Sacred Music (vol. 5 no. 2, Fall 1991)
- Sacred Music of the Secular City: From Blues to Rap (vol. 6 no. 1, Spring 1992)
- The Worshipping Church in Africa (vol. 7 no. 2, Fall 1993)
- Theomusicology (vol. 8 no. 1, Spring 1994)

Southern, Eileen, ed. *The Black Perspective In Music*. Vol. 1 (1973)-Vol. 18 (1990). Cambria Heights, NY: Foundation for Research in the Afro-American Creative Arts.

A legacy of rich and extensively documented information on the music of African Americans based on ongoing research by African-American scholars, with numerous articles on music for worship, yearly lists of published dissertations, new books, new recordings, and music of contemporary composers.

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Wimberly, Anne Streaty. "Music and the Promotion of Healing in Religious Caregiving." *The Journal of the Interdenominational Theological Center* XXV (Fall 1997): 99-124.

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Burnim, Mellonee Victoria. "The Black Gospel Music Tradition: Symbol of Ethnicity." Ph.D. diss., Indiana University, 1980.

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Franklin, Marion Joseph. "The Relationship of Black Preaching to Black Gospel Music." D.Min. diss., Drew University Theological School, 1982.

A study of similarities between Black folk preaching and Black gospel music.

Grooms, Gregory Allan Sr. "The Black Church Tradition and the Post-Pentecost Season of Christian Year: New Strategies for Worship at Saint James A.M.E. Church, Columbia, South Carolina." D.Min. diss., Drew University Theological School, 1995.

An investigation to determine the effects of combining African-American worship traditions and the Christian Year in order to develop new worship strategies for a particular congregation. Results indicate that the free style of African-American worship and the liturgical order of the Christian Year can co-exist if properly introduced and co-ordinated.

Hardge, Elias S. Jr. "The Role of Music in the Vitalization of the Worship in Black Congregations: An Attempt to Discover the Kinds of Music Which are Most Meaningful in the Worship Experiences of Black Christians." D.Min. diss., Columbia Theological Seminary, 1987.

A report of a project conducted to determine attitudes about the kind of music preferred in worship, with a focus on music from African-American traditions. Includes suggestions of ways to vitalize worship in African-American congregations which are part of a predominantly white denomination.

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The renewal of worship through two basic processes: acquiring a biblical and theological understanding of worship and recovering, reclaiming, reappropriating, and reaffirming the African-American worship heritage.

**AFRICAN-AMERICAN PUBLISHED HYMNALS:
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The Hymnal of the Christian Methodist Episcopal Church. Memphis: C.M.E. Publishing House, 1987.

Lead Me, Guide Me: The African American Catholic Hymnal. Chicago: G.I.A. Publications, 1987.

Lift Every Voice and Sing, II: An African American Hymnal. New York: The Church Hymnal Corporation, 1993. (Episcopal)

New National Baptist Hymnal. Nashville: National Baptist Publishing Board, 1977.

New Progressive Baptist Hymnal. Washington, DC: Progressive National Baptist Convention, 1982.

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This Far By Faith: An African American Resource for Worship. Minneapolis: Fortress Press, 1999. (Lutheran)

Yes, Lord! Memphis: Church of God In Christ, 1982.