

Books and Articles on Afro-American Worship: An Annotated Bibliography

This annotated bibliography represents a portion of the research performed in preparation for a major publication on Afro-American Worship by the author. Books devoted exclusively to worship or liturgy in Black traditions are quite limited. Articles have appeared more frequently since the 1970s, but most often the subject is not treated in detail.

Much of the data about this significant, uniquely Afro-American phenomenon can be gleaned from the words of slaves and ex-slaves as well as journalism diaries and extant reports from missionaries. Another valuable source is the research in the area of music which acknowledges the importance of the worship context for the creation, shaping and transmitting of music forms and styles. Care has been taken to include in this list only those musical sources which provide primary information particularly valuable for worship research.

BOOKS

Allen, William F.; Ware, Charles Pickard; and Garrison, Lucy, eds. *Slave Songs of the United States*. New York: A. Simpson and Co., 1867; reprint ed., 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.

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

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

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 ed., *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.

These guidelines are 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 Blassingame, John W. *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, accounts of worship with personal commentaries.

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

A study of worship in the Black church.

Burnim, Mellonee V. "The Black Gospel Music Tradition: Symbol of Ethnicity." Ph.D. dissertation, Indiana University, 1982.

The thesis of this scholarly work is that the gospel music tradition is a symbolic representation of a collective sense of blackness for people of African descent in the United States.

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 Black people

in America.

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 religious community in which the spirituals were created and perpetuated.

Costen, Melva W. "Living Out the Sacraments." In *Worship in the Community of Faith*, pp. 144-156. Edited by Harold Daniels. Louisville: Joint Office of Worship, Presbyterian Church (U.S.A.), 1982.

The impetus for life flows out of theological meanings that are common to both Baptism and the Lord's Supper.

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.

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

A collection of prayers, homilies and inspirational pieces by DuBois, providing "a glimpse into the soul" of Black Americans.

DuBois, W. E. B. *The Souls of Black Folk*. Chicago: A.C. McClurg and Co., 1903; reprint ed., Greenwich, Conn.: Fawcett, 1961.

One of the earliest publications of the essence of Black folk religion.

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

An exploration of the evolution of Afro-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.

Fisher, Miles Mark. *Negro Slave Songs in the United States*. New York: Citadel Press, 1963; reprint ed., New York: Russell and Russell, 1969.

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 denomi-

national origin.

Franklin, Marion Joseph. "The Relationship of Black Preaching to Black Gospel Music." D. Min. dissertation, University of Michigan, 1982.

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

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 with unique worship styles evolves. The second continues the momentum in the light of current research and experiences in the sixties.

Gayle, Addison J. *The Black Aesthetic*. Garden City, N.Y.: 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.

Scholarly historical account of Black religion, affirming Black ethnic awareness as basic to Black religion.

Gonzalez, Justo L., and Gonzalez, Catherine. *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.

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.

Higginson, Thomas Wentworth. *Army Life in a Black Regiment*. Boston: Fields, Osgood and Co., 1869; reprint ed., 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.

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.

Jackson-Brown, Irene V. "Music Among Blacks in the Episcopal Church: Some Preliminary Consideration." In *Life Every Voice and Sing: A Collection of Afro-American Spirituals and Other Songs*, pp. xviii-xxviii. New York: The Church Hymnal Corporation, 1981.

A survey of the history among Black Episcopalians providing tremendous insights into the worship practices as well.

_____, ed. *More Than Dancing: Essays on Afro-American Music and Musicians*. Westport, Conn.: Greenwood Press, 1985.

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

Jenkins, Ulysses Duke. *Ancient African Religion and the African American Church*. Jacksonville, N.C.: 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 Black worship ritual.

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 slaves communities.

Johnson, James Weldon and Johnson, J. Rosamon, eds. *The Books of Negro Spirituals*. New York: Viking Press, 1940; reprint ed., New

York: Da Capo Press, 1977.

A 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.

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 Blacks.

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 20th century.

King, Dearing. "Worship in the Black Church." In *The Black Christian Experience*, pp. 32-42. Compiled by Emmanuel L. McCall. Nashville: Broadman Press, 1972.

An exploration of four basic thrusts of Black worship: self realization, unwavering faith, spiritual creativity and celebration.

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

A scholarly investigation of orally transmitted expressive culture of Afro-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.

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

Excellent sociological data of the Black religious experience.

Loften, Fred C. *When We Pray*. Elgin, Illinois: Progressive Baptist Publishing House, 1978.

Beginning with the "Altar-Call Prayer," the author first reflects upon the meaning of prayer, then provides various kinds of prayer 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 worshipping congregations in the South and supporting evidence of Muslim slaves from Africa continuing the customs of Islam.

McCall, Emmanuel L., comp. *The Black Christian Experience*. Nashville: Broadman Press, 1972.

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

McClain, William B. *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 present day, with brief examples of worship practices and significant religious pioneers.

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.

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 in improving worship through the use of music based on biblical and theological norms. The author, a Baptist minister, discourages the use of music as a form of commercial entertainment.

Marks, Morton. "Uncovering Ritual Structures in Afro-American Mu-

sic." In *Religious Movements in Contemporary America*, pp. 60-184. Edited by Irving Zaretsky and Mark P. Leone. Princeton: Princeton University Press, 1974.

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

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

A creative approach to shaping sermons.

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

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

Mays, Benjamin E., and Nicholson, Joseph W. *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.

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

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

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

A review of basic beliefs undergirding Black worship.

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

A history of the development of the Black homiletical tradition from slavery to the present age.

Mitchell, Henry. "Black Preaching." In *The Black Christian Experience*, pp. 43-62. Compiled by Emmanuel L. McCall. Nashville: Broadman Press, 1972.

The relationship between Black preaching and the Southern white preaching tradition, Black preaching and the total Christian tradition, the training of Black preachers, beliefs and practices, and Black preaching styles.

Mitchell, Robert Cameron. *African Primal Religions*. Niles, Illinois: 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.

Though 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.; Yorkey, Raytha L.; and Nelsen, Anne K., 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 church 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 kind of preaching taking place in contemporary Black Presbyterian churches.

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

First hand 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 turbulent world.

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

Sermons that proclaim God's power and emphasize Black dignity.

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

A study of Black 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 Watley, William D. *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.

Pyles, Joseph C. "Music in the Black Church." In *The Black Christian*

Experience, pp. 63-72. Compiled by Emmanuel L. McCall. Nashville: Broadman Press, 1972.

An excellent reminder of the gift of Black choirs in worship to be able to move from one form and style of music to another and demonstrate musical skill in each.

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

A scholarly documentation of the role of Afro-Americans in the totality of United States history, and the significant influence of the Black 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 American slaves utilizing slave narratives, autobiographies, Black folklore, as well as traditional travel accounts, missionary reports and journals of white observers.

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. *Soulfull Worship*. Washington, D.C.: National Office for Black Catholics and the Liturgical Conference, 1974.

Liturgies that have been effective in Black Catholic worship since the Vatican II pronouncements which encouraged the 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 Catholics.

_____. *This Far by Faith: American Worship and Its African Roots*. Washington, D.C.: National Office for Black Catholics, 1977.

An anthology of major papers presented during a conference on "Worship and Spirituality in The Black Community" in 1977.

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.

_____. "The Psychology of the Spiritual Sermon." In *Religious Movements in Contemporary America*, pp. 135-149. Edited by Irving I. Zaretsky and Mark P. Leone. 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 worshipping places and different worship rituals.

Shapiro, Lynn. *Black People and Their Culture*. Washington, D.C.: Smithsonian Institute, 1976.

A careful study which includes references to 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, N.Y.: 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 the Ethiopic liturgy is also included.

Smith, J. Alfred, Sr., ed. *The Church in Bold Mission: A Guidebook on Black Church Development*. Atlanta: National Baptist Home Mission Board, 1977.

This guide includes sections on a theological definition of the church, mission and stewardship, Christian education, community action and church music. Bibliography includes an extensive section on music in general and gospel music in particular.

_____. *For the Facing of This Hour: A Call to Action*. Elgin, Illinois: 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: By the Author, A collection of prayers by the author.
- _____. *Making Sense Out of Revelation*. Oakland: Tammy's Distributors, 1977.
An interpretation of the Book of Revelation in the light of the contemporary message.
- _____. *Outstanding Black Sermons*. Valley Forge, Pa.: Judson Press, 1976.
Sermons covering a variety of themes by outstanding Black preachers.
- _____. *Preach On: A Concise Handbook of the Elements of Style in Preaching*. Nashville: Broadman Press, 1984.
Preaching as a poetic form, written from a Black preacher's perspective. Includes sections on styles of preaching, the study of words and poetic diction, figures of speech, and the use of the voice in developing a preaching style.
- Smith, Warren Thomas. *Harry Hoosier: Circuit Rider*. Nashville: The Upper Room, 1981.
A biography of "Black Harry," a Methodist "circuit preacher" par excellence in the colonial period.
- _____. *John Wesley and Slavery*. Nashville: Abingdon Press, 1986.
A compilation of Wesley's reflections on slavery including a reprint of "Thoughts Upon Slavery" by Wesley published in 1774.
- Sobel, Mechal. *Trabelin' On: The Slave Journey to an Afro-Baptist Faith*. Westport, Conn.: Greenwood Press, 1979.
An extensive study of the slave journey from an African world view rooted in an understanding of sacred cosmos to the Black Baptist faith with carryovers of this worldview.
- Southern, Eileen. *The Music of Black Americans: A History*. 2nd ed. New York: W. W. Norton, 1983.
A scholarly documentation of Afro-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 hymnbooks, styles of singing, and the centrality of music in the life of Black Americans are significantly highlighted.
- _____, ed. *Readings in Black American Music*. 2nd ed. New York:

W. W. Norton, 1983.

Historical data and reprints of early documents which are significant for research in music and worship. Included are the table of contents and several of the hymns from Richard Allen's hymnal of 1801, letters from Rev. Samuel Davies (1755), and the preface to *Songs of Zion*, a United Methodist publication (1981).

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, 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*, pp. 172-191. Edited by Jules Chametzky and Sidney Kaplan. New York: Viking Press, 1971.

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

Taylor, Gardner C. *The Scarlet Threat: Nineteen Sermons*. Elgin, Illinois: Progressive Baptist Publishing House, 1981.

Sermons by the noted "master preacher."

Thomas, Latta R. *Biblical Faith and the Black American*. Valley Forge, Pa.: Judson Press, 1976.

Basically a biblical study guide in the light of the Black experience, calling upon Black Americans (particularly) to discover the liberating power of the biblical message.

Thurman, Howard. *The Centering Moment*. New York: Harper and Row, 1969.

A view of cyclicity of life with God as the point of departure, the anchor, the center of all being. Humans have a need to "center" in preparation for life's journey.

Thurman, Howard. *The Creative Encounter: An Interpretation of Religion and the Social Witness*. New York: Harper and Brothers, 1954.

Serious reflections on the meaning of an encounter with God, and the necessity, therefore, to be a witness to the love of God.

_____. *Deep is the Hunger*. New York: Harper and Brothers, 1951.

A book of meditations listed under four categories: A Sense of History, A Sense of Self, A Sense of Presence, and For the Quiet Time.

_____. *Deep River and The Negro Spirituals Speak of Life and Death*. Richmond, Indiana: Friends United Press, 1975.

Originally separate books, the first a reflection on the religious insight of certain spirituals; the second (the Ingersoll Lecture, 1947) an examination of the spirituals as a source of testimony concerning life and death.

_____. *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.

_____. *The Inward Journey*. New York: Harper and Row, 1961.

Meditations on the spiritual quest.

_____. *Meditations for Apostles of Sensitiveness*. Mills College, Ca.: Eucalyptus Press, 1947.

This title was used as a subject of an address by the author in 1946 implying from 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."

_____. *Meditations of the Heart*. New York: Harper and Row, 1953.

A book of meditations in five categories; many are appropriate to seasons of the church year.

_____. *The Mood of Christmas*. New York: Harper and Row, 1973.

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

_____. *The Search for Common Ground: An Inquiry into the Basis of Man's Experience of Community*. New York: Harper and Row, 1971.

Thurman examines the roots of human need for community.

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

A valuable compilation of sermons by a great Black preacher who lived during the late nineteenth and early twentieth centuries.

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

An excellent source providing a glimpse into Black 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.

_____. *The Soul of Black Worship: A Trilogy*. New York: MLK Fellows Press, 1984.

A series of lectures delivered by the author on three basic elements of Black worship: praying, preaching, and singing.

Washington, Joseph P., Jr. *Black Religion: The Negro Church and Christianity in the United States*. Boston: Beacon Press, 1966.

A history with some reference pertinent to Black worship.

_____. *Black Sects and Cults*. 2nd ed. New York: Anchor Books, 1973.

An assessment of various Afro-American religious groups with an analysis of why they exist and flourish.

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

Historical presentation with detailed accounts of attitudes of major Protestant denominations, Quakers and Roman Catholics.

Wesley, Charles H. *Richard Allen: Apostle of Freedom*. Washington, D.C.: Associated Publishers, 1935.

An autobiography of one of the leading preachers of the eighteenth and nineteenth centuries, a moving force in the establishment of the A.M.E. Church.

Williams, Melvin D. *Community in a Black Pentecostal Church*. Pittsburgh: University of Pittsburgh Press, 1974.

A descriptive analysis of a Black Pentecostal church in Pittsburgh. Worship is viewed holistically to include a regularized

rallying of the membership through the pomp, ceremony, ritual, and personal recognition evidenced at each gathering.

Williams-Jones, Pearl. "Performance Style in Black Gospel Music." In *Black People and Their Culture*, pp. 115-119. Edited by Lynn Shaprio. Washington, D.C.: Smithsonian Institution, 1976.

A discussion of the dynamics of the performance style of Black gospel music, inherently rooted in Black worship.

Wilmore, Gayraud S. *Black and Presbyterian*. Philadelphia: Geneva Press, 1983.

A description of what it is like to be Black in a predominantly white denomination; a history of Blacks and Presbyterianism, and special contributions that Blacks can make in helping to shape a new style of worship life.

_____. *Black Religion and Black Radicalism: An Interpretation of the Religious History of Afro-American People*. 2nd ed. Maryknoll, N.Y.: Orbis Books, 1983.

While providing a scholarly treatment of the history of Black religion and the Black church, the author highlights the inseparable bond between religious beliefs and rituals and the psychological realities of daily existence.

Wimberly, Edward P. *Pastoral Care in the Black Church*. Nashville: Abingdon Press, 1979.

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

Wimberly, Edward P., and Wimberly, Anne Streaty. *Liberation and Human Wholeness: The Conversion Experience of Black People in Slavery and Freedom*. Nashville: Abingdon Press, 1986.

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

Woodson, Carter G. *The History of the Negro Church*. Washington, D.C.: Associated Publishers, 1921; reprint ed., 1972.

One of the earliest scholarly presentations of the history of the Black church in America.

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

An early published history of Black folk songs by a Fisk Univer-

sity professor of music; includes a brief history and selected songs.

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

Nineteen sermons by contemporary Black preachers, presented to demonstrate the unique quality of Black preaching.

ARTICLES

Adams, Charles G. "Some Aspects of Black Worship." *Music Ministry* 5 (September 1972): 2-9.

A brief summary of the dynamics of Black worship 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.

The report of a study by the author of current practices in the lined-hymn tradition in Black denominations with examples of performance styles during worship.

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