



LYRCD 7423

CHURCH OF GOD & SAINTS
IN HIM I LIVE
CHORAL SONGS AND SOLOS

The Church of God and Saints of Christ is an African-American denomination with numerous congregations in the United States, most located east of the Mississippi River. Churches are also located in Canada, Jamaica, Bermuda, The Union of South Africa, and Zimbabwe. The musical performance practices as well as the history, doctrine, traditions, and worship services of the Church of God and Saints of Christ constitute a little-known yet important aspect of African-American religious expression in the United States.

Many aspects of the Church of God and Saints of Christ (hereafter CGSC) are a result of the founder's mandates and other historical occurrences, and the sum total is not duplicated in any other known denominations. Individualistic aspects include the observance of the Sabbath on Saturday, the form of worship service, the keeping of certain holy days such as Passover and the Holy Convocation, rituals such as The Whole Armour for receiving new members, and certain traditions such as the wearing of special uniforms by members and the marching of the choir during worship services.

The music and musical performance practices of the CGSC also differ from the established mainline African-American religious styles such as the spiritual, jubilee, quartet, hymn, or gospel song. Although some of these styles are employed in the CGSC, the majority of songs sung by the denomination have been composed by members themselves and taught orally without the use of musical notation. An extensive song repertory is known denomination wide, in large part a result of the

teaching of songs at the yearly denomination-wide gathering in observance of the Passover.

This recording features the choir of Tabernacle No. 3 of the Church of God and Saints of Christ, located in Cleveland, Ohio. Included are songs composed by members, some created in the early days of the denomination and some more recently, and songs composed by non-members which have been adapted to the denomination's style.

HISTORICAL BACKGROUND OF THE CHURCH

The Church of God and Saints of Christ was founded in 1896 by William Saunders Crowdy, known to members as Prophet Crowdy. Crowdy was a Maryland-born runaway slave who, after serving as a cook in the Union Army, was mustered out in the western United States, settling eventually in Guthrie, Oklahoma, where he and his wife purchased land and began to farm. Prophet Crowdy received a revelation in a dream which he felt commanded him to found a church named "Church of God and Saints of Christ." Because of what he had been shown in his dream, Prophet Crowdy persuaded his family to let him baptize them, after which he began preaching and evangelizing, first in Guthrie, then in neighboring towns, and soon in nearby states. As he traveled, he baptized people and organized churches, leaving in charge ministers whom he ordained. After composing a prophetic sermon, which he is said to have received from God, he became known to his followers as "Prophet Crowdy" or "the Prophet." He eventually traveled east, established many churches, and lived for several years in Philadelphia and then in Washington, D.C. He died on August 3, 1908, in Newark, New Jersey.

After the death of Prophet Crowdy a division occurred in the denomination caused by dispute over who should rightfully assume the leadership of the Church. A resulting court case divided the Church into Eastern and Western Districts, each with its own leader. Since some members of each district chose to follow the leader of the other district, the geographical distinction was not absolute, and today the majority of tabernacles of both the two major factions of the denomination are located east of the Mississippi River. Cleveland, Ohio is the headquarters for the division of the denomination here represented (descended from the former Western District) with Bishop James R. Grant as Chief Executive Officer.

ORGANIZATION AND PRACTICES OF THE CHURCH

Worship Service

The major worship service of the CGSC occurs on Saturday, the Sabbath. (Since the Sabbath actually begins at sundown Friday, a Friday evening Beginning of Sabbath service is also held.) On Saturday, members

remain in church from 10:00 A.M. (11:00 A.M. during Daylight Saving Time) until sundown. The service itself usually lasts until between 1:00 and 3:00 P.M. Two bugle calls, called "trumpet" calls, announce the beginning of the Sabbath service, the first signalling the members to take their seats, and the second formally opening the service. The choir then sings "I love Thy Church Oh God," the Church anthem, which, like all songs in the CGSC, is sung a capella, in harmony. The words of this song were written by Timothy Dwight, and the tune is an adaptation of the tune "Laban" by Lowell Mason. After the Lord's Prayer (called the "Disciples' Prayer" in the CGSC) another song is sung, followed by a scripture passage spoken responsively and another song or songs, alternating with words from the Pastor.

Following this, during the testimony segment of the service, singing alternates with spoken testimony, usually for about an hour. Then follows another "trumpet" call, signalling that it is time for an elaborate "demonstration march" with singing, in which choir members, their singing directed by the chorister, are led in various march formations by a member who holds the position of Shepherd Boy. During the march the choir pauses while female choir members put on hats called "crowns" symbolizing the crowning glory of salvation and life everlasting which they expect to receive at the Day of Judgement. After the march is completed, the choir sings another song while seated.

The children then sing songs and perform their own march. After one or two more songs by the adult choir, the Pastor preaches the sermon. A closing song may follow the sermon, then closing words are spoken, and a "trumpet" signal ends the service.

Uniforms

The members of the CGSC uphold many traditions established in the early years of the denomination. One of the most important is the wearing of special uniforms mandated by Prophet Crowdy for worship services. For Sabbath worship services from October through May, the women's uniform consists of a long-sleeved blue blouse and long brown skirt, and the men's uniform consists of a brown English Walking suit. Children also wear the Church colors. From June through September, members wear a summer uniform similar in style to the blue and brown uniform but in white.

Religious Observances

The religious observances of the CGSC are based on religious concepts members describe as Judaic-Christian. These observances were instituted by Prophet Crowdy, who believed they were a mandate from God. The most important observance is the Feast of the Lord's

Passover, which the denomination observes together in a selected city from April 13 through April 20 each year. On the evening of April 13, Passover Eve, a service is held from 7:30 P.M. until approximately 2:00 A.M., the high point of which is the Partaking of the Lamb at midnight, at which time members are served lamb and unleavened bread. Seven days of both daytime and evening services follow.

The other major religious observance is that of the Holy Convocation, which occurs from January 3 through January 10. By order of Prophet Crowdy, members are not to do any work that week, and they are to be in the tabernacle each day for services. Members also rise early each morning for prayer in the home. The service on the seventh day begins at 7:00 A.M. and must end in time for a feast to be prepared and eaten at noon. The Holy Convocation concludes at sundown of the seventh day.

A seven-day denomination-wide gathering known as the General Assembly is held in August each year. This gathering is smaller than the Passover since it is a business meeting and serves primarily an administrative function. Since Christmas and Easter are not Biblical feasts, and because CGSC members believe it an error to celebrate the birth of Christ on December 25, Christmas and Easter are not celebrated in the CGSC, although there is a service on the fourth Sunday of every month to commemorate the three women finding Christ's empty tomb. Months are called by their Hebrew names.

HISTORY AND DESCRIPTION OF THE CHOIR

The choir and its singing are integral components of the structure of all worship services of the CGSC. There is, in fact, no separate congregational singing, and the choir actually functions as the backbone of the congregation. The choir is sometimes greater in number than the congregation, and many people in the congregation on a given day are either retired choir members or those choir members caring for children. Many people in the congregation, including children, sing along with the choir, and the children also have the chance to sing as a choir themselves.

Singing has apparently been an important aspect of the worship services of the CGSC since early in the denomination's history. Church historical accounts often mention both the Prophet's singing and singing in the Church in general. The earliest songs sung in the CGSC were apparently pre-composed songs such as hymns. Some long-time members of the CGSC remember singing the "old hymns", often known as "Dr. Watts" (the lined hymn tradition).

After the founding of the denominational newspaper THE WEEKLY PROPHET, tabernacles routinely sent in reports for publication describing worship services and Sabbath Day activities. Singing and marching were usually mentioned, along with the other activities of the services, which included prayer, testimony, and sermons. The reports commonly stated that the service or meeting "opened with singing and prayer", and a standard phrase was "at the fifth [or other] hour the trumpet was sounded and the choir marched in singing."

Prophet Crowdy himself envisioned the choir and bestowed on it the title "Singers of Israel;" it is thus considered an honor to be a member of the choir. The choir was formed based on the standard four voice parts called soprano, alto, tenor, and bass, with no limit to the number of singers who might participate. To become a member, neither previous vocal training, an outstanding voice, nor the ability to read music are required, but as mandated by Prophet Crowdy, singers must "Sing with the Spirit," "Sing with the understanding," and "Be willing and obedient." Most choir members do not read written music.

Since the Biblical scriptures are the basis for the words of the songs of the CGSC, each singer is expected to be familiar with the Scriptures. The Chorister in particular is charged to have the knowledge of the Scriptures and ability to apply them in composing since the constitutional duty of the Chorister is to "compose and receive songs" and "to teach songs to singers."

The Chorister occupies a very important position in the structure of the local tabernacle of the CGSC. He or she is appointed by the Pastor of the tabernacle with approval from the Executive Officer. The Chorister must know a vast repertory of songs and be able to choose songs which are appropriate for the various activities of the worship service, and must also know how to properly direct the songs.

SONG COMPOSITION, TRANSMISSION, AND PERFORMANCE

Song Composition

The composition of songs by members of the Church of God and Saints of Christ is an integral aspect of the denomination, and much emphasis is placed on this phenomenon. Members state that Prophet Crowdy himself composed songs, and that early in the history of the CGSC, members began composing original songs to be sung in the Church. There is documentation of this occurring at least as early as 1908; the August 28, 1908, issue of THE WEEKLY PROPHET carried a notice requesting singers to bring the "ballads" they had composed to the Assembly, and two 1909 issues urged singers to send in all their ne "ballads and hymns" to be published for the Passover.

Members who compose consider their compositional ability to be a blessing of gift from God to the denomination. Composers speak of the "Song Angel" or the "Angel of Song" as the source of their inspiration. One composer states, "We were taught that we would be visited by the Angel of Song. And that's the way it works." The Chief Chorister explains the process in the following manner.

Songs are composed, as we call it. The Song Angel gives them to you. When you feel the spirit of the song, then the words come to you. And whatever tune the Lord gives you, you use that with the words. It is very hard to describe. You get it in a dream, or going through a trial, you may be depressed or distressed, and the song will just come in.

Composers also sometimes speak of "The Spirit" as well as the Song Angel as inspiration. Some composers generate songs on their own, as by reading a certain Scriptural passage and then trying to set the passage to music. Other composers state that their compositions are always the result of inspiration.

Composers receive songs at various times and during various activities. Receiving a song while sleeping or in a dream is very common. As a District Chorister described her experiences, "I'd be singing right there in my dream. And sometimes I'd wake up and write down the words. Then I'd get my tune later."

Many composers cite the tape recorder as a help in preserving and remembering their songs, and some keep a tape recorder in their bedroom, so that if they receive a song during the night they can easily record it. The Minister of Music stated,

I keep a tape recorder in the bedroom, you know, so that if...this happens, I can get up and sing the melody so I won't lose it in the morning.

Composers have also received songs while at work, or riding in a car or on a bus, or in a worship service. Several composers report that a song came when they were troubled or "low in spirit." On one occasion, a song was composed jointly by husband and wife, who each received inspiration for part of the song. Occasionally two composers will compose such similar songs that they are perceived as virtually the same song. Choristers sometimes create medleys of pre-existing songs, drawn from either within or without the CGSC tradition, such as the song "Lift Up Your Heads All Ye Gates." Arrangements or adaptations of pre-existing songs, often referred to as "standards", from outside the CGSC tradition are also made. Composers in the CGSC consider it a gift to be able to compose songs, and often point out the historical basis for the practice.

Our method of writing [composing] music came down to us from the founder. There is no explanation for this except being spiritual...he taught the first choir, and that is where the style and methods came from-from him. And it then continued on and on.

Members who grow up in the CGSC (and most do, since the number of members who join from outside the denomination each year is small) are immersed in the style of singing from their childhood. As one composer stated,

I think it is a love of music...we grow up from children to adults hearing and listening to harmonies. And most of us, even from children, know discord when we hear it...I guess it is a good background to learn naturally, because you're surrounded by it. At home, at church, all day long...in the church service, not only the choir sings, but the whole body sings all the musical parts. So you're just surrounded by it.

Transmission of the Songs

A song follows a prescribed route on its way to becoming a part of the denominational repertory. Before a song may be presented to the choir, a copy of the words must first be submitted to the Chorister or other music official for approval. A song is judged on its truthfulness, wording, tempo, or other factors, and responsibility for acceptance or rejection rests solely on the Chorister or other music official guided by the Spirit. A Chorister may make changes in the song, if necessary, to bring the song into agreement with the Bible.

When the Chorister or music official is satisfied with the song, the composer teaches it to the choir, or has the Chorister teach it. Copies of the words are given to the choir members, and the tune is taught by rote. The following song text illustrates the method of organizing the text with labels denoting the appropriate voice parts. (Sop. stands for "Soprano," A, T and B for "Alto", "Tenor" and "Bass" , F.C. denotes "Full Chorus", and rept. stands for "repeat."

I WILL BLESS THE LORD AT ALL TIMES

(Bass) I will bless the Lord
(F.C.) at all times
(Bass) His praise shall continually
(F.C.) be in my mouth
(F.C.) My soul shall make her boast in the Lord.
The humble shall hear thereof and be glad.
Chorus
(Sop.) Yet will I sing (A.T.B) rept.

(F.C.) Praise unto the king for he has done great things for us.

(Sop.) Yet will I sing (A.T.B) rept.

(F.C.) Praise unto the king for he has done great things for us.

Ending

For us

He has done great things for us. (rept.) (Composed by Chief Shepherd Boy Paul Wallace, Tabernacle No.2, Pittsburgh, Pennsylvania)

When teaching a song, the composer or Chorister first reads the text. The composer [Chorister] then sings the melody, which is usually the soprano part. On subsequent singings the choir joins in, beginning to harmonize intuitively. The composer [Chorister] then demonstrates the correct vocal parts for any phrases which the choir may have harmonized differently from the composer's intentions, or for passages which the members had difficulty harmonizing. The alto is usually taught after the soprano, followed by the male voices. The tape recorder is used a great deal to preserve the songs. As one composer summed up the process,

It's just that when the Spirit gives it to you, you can actually hear it, and that's how we know, when we present it to the singers, that they got the song, because that's what we heard, and that's what we were trying to get from them.

The repertory of songs sung in the CGSC consists of songs known to local congregations and songs common to all tabernacles. The portion of the song repertory common to all is due to the transmission of songs at the Passover Observance, which gives the denomination a uniform song style. While gathered together at the Passover, composers have several opportunities to teach their compositions to the mass choir. There are several choir rehearsals in which this is accomplished, and one day is set aside as Singer's Day, on which each tabernacle choir is called upon to present any new songs composed by their members. The mass choir is thus able to hear the song with all vocal lines intact. The new songs are then learned in the individual tabernacles.

Repertory

Members state that when the CGSC was founded, pre-existing songs such as hymns were sung in the worship services. Shortly thereafter, however, members began composing original songs, and for many years the singing of songs which were not composed by members was frowned upon. Today a variety of styles is employed. Members may sing Gospel songs by composers such as James Cleveland or Andrae Crouch; old

quartet-style songs; hymns; spirituals; or arrangements of pre-existing choral works. The compositions of CGSC members, however, still form the basis of the denominational repertory.

Some of these original compositions date from early in the history of the denomination. Through the years members of the CGSC who originally belonged to other denominations brought with them songs or styles they had previously known, such as hymns or "standards". Composers cite the media as having a great influence on the repertory today, especially in the case of younger members, resulting in songs from outside sources being sung in the CGSC. One composer estimated that of the songs sung in a given service, approximately thirty percent would be outside origin, and seventy percent of CGSC origin.

Performance Practice

Singing is an integral component of all worship services at CGSC with an average of twenty to twenty-five songs sung during the Sabbath service. Songs are used to begin the service; to prepare for prayer, Communion, or, at Passover, the serving of the Lamb; as an aid to worship during the Invitation, Communion, or the serving of the Lamb; as testimony; for enjoyment; for demonstration marches; and to close a service.

In the typical choir arrangement of a local tabernacle, the singers are placed in two rows, facing the congregation, with the women in front. The altos and basses are placed stage right, and the sopranos and tenors at stage left, with the center aisle dividing the two sides. The Chorister is seated facing the choir, across from the center aisle which divides the choir.

Songs are conducted by the Chorister, who holds the baton in the right hand. Rather than following the standard patterns of choral conducting, the style of conducting varies according to the individual Chorister. The basic pattern is a waving of the baton from side to side indicating the basic beat. For parlando-rubato sections the Chorister indicates each word with the baton.

The Chorister may plan ahead to sing certain songs, but her or she also chooses songs "according to the spirit of the service." The style of song the choir sings at a given time in the service is in keeping with the mood or activity of that time.

The Chorister often steps in time with the singing, as does the choir, if the members are standing; choir members also often clap on the offbeats of the songs. The choir usually sings seated, but individual

members often stand up during a song. The motion of stepping in time with the song is often called "prancing", while the directing of the chorister is often called "waving." The following explanation was given in answer to the question "Why do we prance or wave as we sing?" in an article in the September, 1971, issue of the *The Weekly Prophet*.

We prance to keep uniformity of motion corresponding to the tempo of the song; the motion denotes that we tramped underfoot all trials and tribulations through Jesus our Lord. We wave in harmony as the grass moves with the wind, so do we move with the spirit.

Although the four voice parts - soprano, alto, tenor, and bass - form the basis for the harmony of the CGSC, additional voice parts have been added, such as second soprano, contralto, second alto, second tenor, and baritone, so that songs are often in four to six or even seven parts. One composer explained that these extra parts have come into being in a deliberate fashion within the last thirty years, but that they existed informally before that.

Along with the addition of voice parts, other trends noted by composers include changes in harmony, tempo, and style of songs. A more chromatic harmonic style has developed. The Minister of Music believes that this trend began to develop about twenty years ago, in part because Choristers who had studied music in school began to use their knowledge in directing and teaching the choir. Usually the chromaticism appears in new compositions, rather than being added to existing songs.

SONG STYLE

There is no prohibition against instruments in the CGSC, but because the Church developed an a capella style early on, it has not been necessary to add them. The songs are generally in homophonic texture, with the melody in the soprano. The bass part, however, has a greater degree of independence than the inner parts, and after the soprano, the bass is most likely to carry the melody.

The musical style of the CGSC evolved orally and has no written, theoretical basis, and therefore cannot be expected to follow "rules," although typical patterns emerge. Many passages are quite individualistic in their composition, which must be attributed to individual composers, Choristers, vocal sections, and individual singers. A description of the CGSC "style" remains one of the typical patterns, tendencies, exceptions, and preferences rather than one of a complete system.

As previously mentioned, today the CGSC repertory contains songs from outside sources as well as those composed by Church members. Of the sixteen songs here represented, eight are compositions of CGSC members, ranging from one composed in the early years of the denomination to several from the 1970s. The other eight songs are arrangements from recordings or pre-existing hymns or choral works.

MUSICAL ELEMENTS OF THE CGSC REPERTOIRE

Melody

CGSC songs are rooted in the Western twelve-tone tuning system, with the diatonic major and minor scales as the basis for melody and harmony. In addition, certain intonation characteristics associated with African-American traditional music such as neutral third and seventh degrees of the scale and scoops or slides are occasionally found. CGSC songs are tonal in the sense that they are key centered, both from the standpoint of having a central note (tonic) and from a hierarchy of chords which create tonal tension by moving away from the tonic triad and achieve tonal release by moving back to it.

The pitch level of a given song does not vary greatly at different times, even though the Chorister gives the starting pitch without the aid of a pitch pipe or tuning fork. Songs have been recorded in all twelve major keys; these predominate over minor in the CGSC repertory. Diatonic melodies predominate, but pentatonic melodies also occur; the accompanimental parts, however, are usually diatonic.

Modulation occurs infrequently in CGSC songs, but when it does it usually consists of an abrupt shift upwards by a half step or whole step at the beginning of a phrase, without a modulatory progression. An example of modulation upward by a whole step at a time is found in "Praise God Almighty" in which the modulation occurs in the concluding section, which is based on the "Hallelujah!" chorus from Handel's Messiah. These modulations were obviously suggested by the much less striking ones originally written by Handel.

The melodic element is prominent in the songs of the CGSC, and except when the bass carries the "Tune" of the song, it is normally found in the soprano part. Supporting parts tend to have less of an individual, melodic character since they are creating the harmony. The bass line, however, besides having occasional solos, tends to be somewhat more melodic than interior parts, although in other cases it provides only the roots of chords. Some melodic lines are long and continuous, based on a phrase, while others are built on shorter units, even motivic

fragments, as in the quick-tempo main section of "In Him I Live and Move." The melody generally is fairly wide, and ornamentation occurs occasionally.

At one time, non-Biblical texts were frowned upon for CGSC compositions; the older songs in the repertory thus have Biblical texts. Today, however, texts may be Biblically-based, original, or a combination of Scripture and original words.

Harmony

The CGSC harmonic idiom is derived from classical, functional harmony, and therefore evidences many traits of that style. But because the songs are orally composed and are realized orally by a chorus which harmonizes intuitively, details have not been worked out in a systematic way. Singers have a solid harmonic sense; they know how to get from one chord to another, but the details of that travel, such as voice leading and doubling, do not conform to classical practice. The harmonic style has rather individualistic features, since most members do not have formal training in harmony. Often the harmonic progressions are in accord with the principles of functional harmony, but at other times the chords do not function in the traditional manner. Like classical functional harmony, which flourished before "rules" had been formulated, CGSC harmony is based on familiar patterns which are correct within the Church, and are passed on as a totality rather than a set of articulated and codified procedures. Both individual composers and choirs as a whole have a repertory of learned harmonic patterns that are easily, and intuitively, matched to certain melodic patterns. When a composer teaches the melody of a new song, the choir is able to harmonize immediately based on these known patterns. Minimally, the harmonization would follow well-travelled chord patterns, but CGSC choirs and composers take pride in creating more than just basic harmonic progressions. It is evident that much satisfaction and joy is derived from creating, as a group, complex, chromatic passages.

Although the notes of each voice part remain basically the same in a song each time it is sung, certain chords may differ slightly from performance to performance, thus slightly varying the harmony of a certain song. A minor change is sometimes even made in one voice part during a repetition of a section of a song. Also, the harmony of a song might differ slightly among the various tabernacles.

The harmonic structure of CGSC songs is tertian, that is, with chords built upon intervals of a third. While triads predominate, seventh chords are common, and ninth chords also occur. First and second

inversions of chords are common, as are secondary dominants. The frequent chromaticism occurs especially in the slower sections of songs. Much of the chromaticism is created by the movement of the tenor line, although any voice line may move chromatically.

The texture of the songs of the CGSC is polyphonic, with homophony, that is, a melody accompanied by one or more lines of music moving in the same rhythm with vertical organization, predominant. A kind of call and response specifically called "afterbeats" and typical of Southern Gospel hymns is found in a number of songs. In this texture, the soprano sings a phrase, immediately followed by the lower parts (or the middle parts) in the form of an echo, as heard in sections of "In Him I Live and Move" and "Praise God Almighty."

By far the predominant motion of the parts is parallel rather than contrary. Although the bass moves in parallel motion with the other parts much of the time, it is more inclined to be independent. Parallel harmonies occur frequently, including triads, fourths, fifths, and octaves.

Voice parts other than the soprano sometimes carry the melody. The bass line is most likely to carry the melody while the other three parts fill in the harmony. Passages giving the bass relative independence are common enough that this feature is actually one of the most characteristic aspects of CGSC style; it is apparent in "O Lord, How Excellent Is Thy Name" and "Lift Up Your Heads." Similarly, bass melodic or accompaniment figures which are in contrast to the style of the other parts occur frequently. "Child of the King", although not composed by CGSC members, fits this ideal. Occasionally the bass line is given instrumental treatment. In such a case, syllables such as "doom", "boom", "doot", "bum" or "bah" are often sung instead of words, as occurs in "In Him I Live and Move" and "Open the Ark, Noah." At times, the soprano and bass parts may each move independently as in "In Him I Live and Move."

Rhythm

The rhythmic element is quite prominent in CGSC songs. While the main beats are usually accented by the movement of the vocal lines, syncopation is prevalent, and rhythm is complex. Songs range from those in a slow tempo, either metrical or parlando rubato style, to those with a fast, steady tempo. Combinations of different styles may exist within one song, since many songs consist of contrasting sections.

Meter is most often simple duple or quadruple, with a significant

number of songs in compound duple or compound triple meter such as "Love Made It So" (duple), and a few in simple triple meter. The meter sometimes changes within a song, thus some songs are heterometric, with a different number of beats in various measures, as for instance "Praise God Almighty."

Many CGSC songs are in *tempo giusto*, i.e., having a regular beat and steady tempo; individual sections may have different tempos. *Parlando rubato*, i.e., flexible rhythms, without regular meter, is commonly encountered in individual sections of many songs. It is common, as in "In Him I Live and Move," for a song to begin with a *parlando rubato* slow section, and continue with one or more faster, more rhythmical sections in *tempo giusto*.

Other songs, such as "Praise God Almighty," begin with a section whose tempo is fairly slow but is still in meter. An average tempo for a song in a moderate tempo would be quarter=60; because of contrasting internal sections, the tempo may vary within a song.

Form

The forms of the songs composed in the CGSC vary a great deal. Some songs are iterative, i.e., consist of a single section which is repeated one or more times. Most songs, however, have more than one section, each commonly repeated one or more times. Sometimes a certain section of a song may recur after intervening material, so that the form could be termed "reverting," as in "Behold, the Lord Shall Come Again." In many other songs, new melodic material is continually added throughout the song, with no return to any earlier material, so that the form is "progressive" or "through-composed;" for example, "Into Thy Hands I Commend My Spirit," "Praise God Almighty" and many others.

Timbre and Dynamics

In general, a full, open, relaxed, and resonant vocal tone is produced, usually with vibrato. Dynamic levels vary according to the style of a song. Generally the dynamic level of a song remains constant, but in songs with contrasting sections, the dynamic level may change along with the other stylistic changes.

THE SONGS

1. "Oh Lord, How Excellent is Thy Name" was composed by the late Chief Chorister St. Cuetta Connors of Dayton, Ohio, who died in 1970. It is based on Ps.8. The bass line has some independence, as does the soprano to a lesser degree, and the harmony is somewhat chromatic.

2. The date of composition of "Lift Up Your Heads," based on Ps. 24:7, is unknown, but members state it was created before the denominational split which occurred after the Prophet's death in 1908. Some chromatic harmonies and an independent bass line occur, and an internal parlando rubato section is in the relative minor key. A "stop chorus" effect is created by the secco performance of the section "I will come in," followed by its repetition in a legato style.

3. "Open the Ark, Noah," with Evangelist James R. Grant, Jr. as soloist, was composed in 1966 by General Superintendent of Singers St. John Millerton of Dayton, Ohio. The bass line creates some instrumental feeling singing on the syllable "doot" and the overall style is perhaps reminiscent of quartet style.

4. "In Him I Live and Move" was composed by District Chorister St. Thera Mae Mack of Cleveland, Ohio, sometime between 1970 and 1976. It is based on Acts 17:28. The soprano melodic line is given prominence in both the parlando-rubato opening and the following tempo-giusto section, and the bass creates an instrumental effect in a later section by singing a dominant-tonic pattern on the syllable "bum."

5. "The Lord Is My Shepherd" (Ps. 23) with St. Carmella Murdock as soloist is an arrangement by Assistant General Chorister Elder Robert Grant in slow, parlando rubato style.

6. This version of "Child of the King" was adapted from a choral piece with organ and other instrumental accompaniment on a James Cleveland album by Elder Robert Grant, keeping intact the style and harmonies of the original.

7. "God Knows," sung by St. Peggy Reed, is an arrangement by Elder Robert Grant of a song sung by Sarah Jordan Powell on an album with narrative spoken by James Cleveland. The organ and piano accompaniment of the original are replaced with the voices of the CGSC, but the slow parlando rubato style remains the same.

8. "God is Everywhere" or "Love Made It So" was composed by Sister Elder Regina Lewis of Dayton, Ohio sometime between 1965 and 1970. It contains an independent soprano line and is in compound duple meter.

9. "Jesus Will Make It All Right" is an arrangement of a song heard on the radio by the soloist, St. Connie Williams, in about 1983 or 1984. This fast tempo gospel song features a section in which the soloist improvises over repeated chords sung by a choir.

10. "Hear O Israel," based on Mark 12:29-30. was created by St. Thera Mae Mack. Its slow beginning section has a compound duple feel and is followed by a faster, tempo giusto section.
11. "I've Got Heaven in My View" was arranged by Elder Robert Grant from a solo song with piano accompaniment on an album by Sarah Jordan Powell. The soloist is St. Tamika Anderson, age 13. The song is in slow tempo and parlando rubato style.
12. "Behold, the Lord Shall Come Again" is a composition of Sister Elder Regina Lewis which dates from 1964 and is based on Rev. 1:7. A slow, homophonic and chromatic first section is repeated following the fast, syncopated middle section to create a reverting form.
13. A gospel song arranged by Elder Robert Grant, "I'm Determined to Go Through" is sung here by St. Marcia Grant.
14. "Into Thy Hands I Commend My Spirit," drawn from Luke 24:44-46, is the creation of Sister Jessie Wallace of Detroit, Michigan and dates from 1972. The bass line begins, echoed by the other voices, then all sing together in very chromatic harmony. Both the second and third sections contain some independent descending lines in the bass, and the tempo increases in the third section.
15. "Jesus Said It" with soloist Elder Robert Grant was composed by the Reverend Leonard Champion of Cleveland, Ohio. Its close harmonies and independent bass line fit the CGSC style, and a section is included in which the soloist improvises over repeated choir notes.
16. "Praise God Almighty," based on Ps. 24:8-9, is an arrangement by Elder Robert Grant from about 1984. The opening melody bears a great similarity to the tune "St. Elizabeth," while the concluding section is drawn from No.44, Chorus: "Hallelujah!" of Handel's Messiah. Many changes in tempo and style occur from section to section.

CREDITS

Bishop James R. Grant, D.D., Pastor and Chief Executive Officer, Church of God and Saints of Christ

Artistic Director: District Chorister, Church of God and Saints of Christ, St. Thera Mae Mack

Producers: Dr. Terry E. Miller (Center for the Study of World Musics, Kent State University) and Elder Robert Grant, Asst. General Chorister of the Church of God and Saints of Christ

Historical Essay and Annotations by Dr. Sara Stone Miller

Conductors: Elder Robert Grant and St. Thera Mae Mack Singers

St. Ruth Vernon
St. Rachel Walker
St. Beverly Stevens
St. Erikka Grant
St. Meredith Lewis
Grandmother Sarah St. Margaret Grant
St. April Grant
U.S. Exhorter, Sister Elder Regina Lewis
St. Constance Williams
St. Marcia Grant
Chorister, St. Lois Anderson
Chorister, St. Evelyn Cranfield
St. Mildred Grant
St. Carmella Murdock
St. Ernestine Patterson
St. Estelle Davis
St. Tamika Anderson
St. Esther Winbush
St. Peggy Reed
St. Ebony Williams
St. Milcah Stephens
St. Nakisha Moxley
St. Brenda Williams
Evangelist James R. Grant, Jr.
Rabbi, Evangelist Herbert Lewis, Jr.
Deacon Craig Stephens
St. Kenneth Hendricks
St. James Grant IV
General Superintendent of Singers, St. Ron Anderson

DEDICATION

This album is respectfully dedicated to the late Evangelist, James R. Grant, Jr., whose mellifluous voice is heard throughout this album. After this album was recorded, Evangelist Grant was unexpectedly called home to his Lord in 1991. His contributions to the Church were many, in leadership, in preaching, as well as in his enthusiastic singing. He is sorely missed by all who knew him.

ACKNOWLEDGEMENTS

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c All compositions and arrangements are by members of the Church of God and Saints of Christ.

Tracks:

1. O Lord, How Excellent Is Thy Name (Connors) - 3:40
2. Lift up Your Heads - 5:07
3. Open the Ark, Noah performed by James R. Grant, Jr. - 2:22
4. In Him I Love and Move (Mack) - 3:04
5. The Lord Is My Shepherd performed by Carmella Murdock - 3:24
6. Child of the King - 4:35
7. God Knows performed by Peggy Reed - 6:30
8. God Is Everywhere (Leiwis) - 3:11
9. Jesus Will Make It All Right performed by Connie Williams - 3:35
10. Hear, O Israel (Mack) - 4:00
11. I've Got Heaven in My View performed by Tamika Anderson - 4:00
12. Behold, the Lord Shall Come Again (Lewis) - 3:44
13. I'm Determined to Go Through performed by Marcia Grant - 5:32
14. Into Thy Hands I Commend My Spirit (Wallace) - 3:57
15. Jesus Said It performed by Robert Grant - 3:10
16. Praise God Almighty - 5:20

Duy Ngo - Design, Cover Design

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