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ABSTRACT

A study of Black American spirituals focuses on African linguistic patterns that have persisted in them. The analysis begins with a brief account of the history and nature of Black spirituals, the sacred songs created by Americans of African descent during the time of slavery (1619-1864). Six elements of spirituals are identified and discussed, including the distinctive rhythm and percussion, melodies derived from African melodies, typical harmonies, repetition patterns, use of improvisation, and group participation. Three categories of spirituals are distinguished: the call and response chant; slow, sustained, long-phrase melody; and syncopated, segmented body. Multiple levels of meaning in the songs are also examined. An analysis of African linguistic elements in spirituals, based on older and contemporary recordings in both formal and informal settings, looks at specific phonological and grammatical features that have been preserved. (Contains 27 references.) (MSE)

Spirituals: A Historical and Linguistic Analysis

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In 1619, twenty Africans arrived on the North American continent in an area that would later become part of the state of Virginia. They did not come as slaves, but as indentured servants. Nevertheless, by 1700, race-based chattel slavery was an established practice in North America (Bennett, L. 29). It is estimated that from 1444 to the mid-nineteenth century, between 40 and 100 million men, women, and children were taken forcibly from the continent of Africa to be sold elsewhere as slaves (Bennett, L. 29). Many of these died in transit, but many also reached the Americas alive. In 1790, there were 700,000 slaves in the United States (Bennett, L. 77); by 1860, there were almost four million (Bennett, C. 107). They came in chains. They did not choose to emigrate, but were taken by force. All that they had known and loved was left behind, all except that which they carried in their hearts and minds. Yet the contents of this "mental cargo" was no small matter: the traditions, stories, languages and cultures of their African homelands shaped and influenced every aspect of African American life in the New World.

While the influences of Africa on Black American life linger to this day in ways too numerous to count, perhaps nowhere has this influence been more consistently seen than in the music of the Black American community. It has been said (with much justification) that all of the truly original music of the Americas has come by one means or another from the African communities living there (Brown, B., "Multi-Ethnic Ministry"); and the first of these various musical forms to gain worldwide recognition was the Negro Spiritual (Dett vii). First made widely popular outside the American Black community by the Fisk Jubilee Singers in the period from 1871-1878 (Work 14), Spirituals remain to this day music that is known and loved around the world (Reagon 12).

By their very nature, songs are a less volatile form of communication than is traditional spoken language. While not as static as the written word, there is nevertheless a certain resistance to change inherent in the musical format. This resistance offers the possibility of preserving linguistic and cultural elements long after such features have fallen into disuse in the larger

society. Indeed, many African linguistic patterns have persisted in Spirituals up to the present time, and it is these very patterns which are the focus of the second half of this research paper. The first half of this paper, however, considers something of the history and nature of the Spirituals themselves.

Definition of a Spiritual

"Spirituals record the struggle of a people to survive, but like no other histories, they also have the power to touch the souls and stir the emotions of the people who sing and hear them" (Reagon 13). Spirituals are the sacred songs created by Americans of African descent during the time of slavery--1619 to 1864 (Southern 168). Roland Hayes has said, "Profound religious expression . . . is the very heartbeat of the [Spiritual]" (8). Spirituals speak of suffering, but without bitterness; they speak of hope for a better life to come, "if not here, assuredly in the hereafter" (Lawrence-McIntyre 385).

Spirituals are a uniquely American musical form. Other slave music had direct African parallels--for example, work songs, and field hollers (Jones 41-42). Spirituals, however, while related to African music, were nevertheless a completely new type of music (Jones 42). They were composed by unknown authors, and were passed on orally. In fact, it was not until the latter part of the nineteenth century that any of them were written down at all.

Six Elements of Spirituals

There are six elements which are typical of virtually all Spirituals; one of these is rhythm. "The most apparent survivals of African music in Afro-American music are its rhythms" (Jones 25). In traditional African music, drums and other rhythmic instruments were often used. These, however, had been outlawed in the southern United States once slave masters realized that drums could be used for inter-plantation communication (Haskins 5). Therefore, slaves made use of their hands and their feet as percussive instruments when they sang, the very floorboards of their meeting houses (when such buildings were permitted) fulfilling for them the role of the outlawed drums (Haskins 5). The rhythmic style of Spirituals has been described as together yet varied,

with individuals each tapping or clapping a unique, self-dictated rhythmic pattern, and all of these parts together composing a unified whole (Allen, Ware, and Garrison v).

A second key element of all Spirituals is melody. Some of the melodies of Spirituals were derived--or even taken whole--from African melodies (Fisher xxx; Southern 172). Most, however, were such variations on their original models (if such models, in fact, existed) as to be effectively completely new.

The harmonies of Spirituals, a third typical element, were not those found in traditional European "parts" singing (Allen, Ware, and Garrison v). In Spirituals, no two people were necessarily ever singing the exact same series of notes; yet all of the varied "parts" being sung were such that they blended together to form a musical whole. There was "unity while maintaining the individual voices" (Reagon 12).

Repetition is another feature of the Spiritual (Jones 26). Sometimes words were repeated, sometimes phrases, and sometimes even whole verses. The same verse might appear in any number of different, distinct Spirituals. Such a verse has been called a wandering verse, or more formally, a "floating couplet" (David 8). In addition, there was often a repetition of the notes being sung (Southern 173). All of this repetition was an aid to the singing and learning of Spirituals, since they were an oral, and not a written musical form.

Improvisation is another element of the Spiritual, an element that is also typical of African music in general (Jones 27). No two performances of a spiritual were ever entirely the same. Spontaneity existed throughout the singing of any Spiritual (Locke 22). Lucy McKim Garrison, who made an early effort to write down Spirituals, likened her attempts to that of trying to write down the songs of birds (Allen, Ware, and Garrison vi). In fact, both the music and the words of Spirituals were subject to a broad range of improvisation (Fisher xi).

A final key element of the Spiritual is that of group participation (Reagon 12-13). Spirituals were not, typically, solo performances, but were songs to be participated in by all those present. There was never an "audience" for a Spiritual, but rather those people who chose to

participate and those who chose not to (Walker). The voices of the participants provided the harmonies, while their hands and feet (and voices, too) created the rhythms (Lawrence-McIntyre 382). "The music they [made was] . . . percussive, without the drum" (Baraka). In Spirituals there was never, typically, any full pause in the music (Allen, Ware and Garrison xxiii). If the leader was not singing, surely someone else (at the very least) was carrying a harmony of some sort at all times.

Three Categories of Spirituals

In his book *American Negro Songs*, John W. Work categorized Spirituals into three general groups: "the 'call and response chant'; the slow, sustained, long-phrase melody; and the syncopated, segmented melody" (18-19). While such categorizations are to some extent artificial, they do, nevertheless, help to create a general idea of the range of Spirituals that exists.

The most common type of Spiritual is the call and response. In this, the leader sings a line (one of perhaps several hundred he or she has committed to memory), and the congregation sings a repeating chorus (Johnson, Autobiography 217). A well-known example of such a Spiritual is "Swing Low, Sweet Chariot" (although most Spirituals in this category have a more upbeat tempo), with its repeating chorus of "coming for to carry me home." This "call and response" musical format is quite typical of many African songs, and has been described as the most typically African of the Spiritual styles (Hayes 4).

The second type of Spiritual, that with a slow, sustained, long-phrase melody, tends to have lyrics made up of longer, complete sentences, and longer, more drawn out musical phrases (Work 19). Well known examples of this type of Spiritual are "Balm In Gilead" and "Were You There?"

The last type of Spiritual is that with a syncopated, rhythmic, short-phrase melody. These are songs which, according to Work, make the listener want to clap, tap, and move (19). Such Spirituals often have a word or a very short phrase that is sung repeatedly. An example of this type of song is "Shout All Over God's Heaven." In fact, this particular song not only illustrates

the third type of Spiritual, but also points to the fact that Spirituals are songs that are full of meaning.

Multiple Levels of Meaning

Spirituals are filled with Biblical allusion and symbolism. In "Shout All Over God's Heaven," there are references to such Biblically based ideas as a cross, a crown, and a robe. Other Spirituals include references to Biblical characters such as Jacob, Daniel, Moses, Gabriel, Mary, Jesus and the Children of Israel; Biblical places such as Egypt, Jordan, Zion, Jerusalem, and the wilderness; Biblical events too numerous to name here; and Biblical concepts such as Heaven, Hell, Judgment Day, and the Resurrection. Sometimes these allusions are just passing references or isolated symbols; at other times, Spirituals recount entire Biblical stories. Whatever the case, Biblical allusions are present throughout all Spirituals.

In addition to containing these Biblical references, Spirituals also were applicable and relevant to the lives of slaves. They spoke of ideas and topics relevant to oppressed people. They spoke of faith that slavery would one day end, and that the wait for that day would not be too long. They expressed patience--and looking to God when patience ran out. There was often a sense of weariness, but also of fighting and protest against slavery, although this latter element was often masked in symbolism. (This matter is discussed more fully later in this paper.) Songs about crowns, robes, reunited family members, and even (as in "Shout All Over God's Heaven") having one's own pair of shoes moved people who often had little or nothing of their own in this world. Yet Spirituals were songs not of bitterness, but of hope. They offered a means of release for pent up emotions both of sorrow (in life) and joy (in the Lord). The singers could express both their deep suffering and also their deep longing for peace and rest in the kingdom of Heaven. Whether describing the hardships of the slaves' lives here and now, or holding out hope for a better future "by and by," Spirituals sought to bring hope and meaning to the harsh reality of the slaves' existence through the events and promises of the Bible.

Beyond their Biblical allusions and their relevance to the lives of oppressed people, Spirituals also often had a hidden element, a meaning that was there for those who were listening for it, yet which could be missed by the casual observer (Haskins 6). By this means, a slave could "sing of one thing and mean another" (Dett xiii). Often these meanings had to do with protest against slave owners, or with information on ways to escape from slavery. In "Shout All Over God's Heaven," the comment that "everybody talk about heaven ain't goin' there" was no doubt a sly jab at the religiosity of slave owners whose daily lives did not match the piety of their church-day words (Brown, B., "The Black Church"). In "Go Down, Moses," as in many other Spirituals, there was a tacit understanding among the singers that the enslaved children of Israel and the enslaved African Americans had much in common. The cry of Moses for freedom was a cry in the hearts (and through such songs as this, on the lips) of every American slave. "Constantly striving to give voice to their experiences, slaves found a ready-made text in the story of the children of Israel" (Brown, M. C. 22). "Slaves viewed themselves as God's children . . . analogous to the Israelites of ancient Bible times" (Lawrence-McIntyre 396).

In addition, some older spirituals took on new meanings as time went by. Songs such as "Swing Low, Sweet Chariot" came to be used to alert interested slaves to an opportunity to head north toward freedom via the so-called "Underground Railroad," while "Wade In the Water," apparently a song about baptism (Fisher xxx), was in time frequently sung as a signal to runaway slaves that they should hide in a river or stream to evade the hounds that were about to be sent out after them (Haskins 7). In addition, new songs arose, such as "The Gospel Train," and "Dark and Thorny is the Pathway," both of which were frequently sung to alert slaves to the fact that Harriet Tubman or another Underground Railroad "conductor" was passing through an area, taking willing runaway slaves to freedom in the North (Haskins 7).

These and other "Songs of Slaves" were the first musical contribution of the African American community to the greater world (Dett vii). In many ways, they were the starting point from which much of the African American community's later musical history sprang (Schlein).

Yet these Negro Spirituals were the creation of a community that was outside of the American mainstream, not only socially and economically, but also culturally and linguistically. How did these factors evidence themselves in the traditional Negro Spiritual? To what extent are African linguistic elements to be found in the performance of these Spirituals, even today?

Recordings of Spirituals

To answer these questions, recordings of African Americans singing Spirituals, both in formal and in informal settings were analyzed. While a thorough analysis of such music was not possible for a research project of so limited a scope as this one, a partial sampling of musical recordings was made nonetheless. The fact that African linguistic elements were both present and persistent was observed in all the music examined, and this has been discussed below.

Around the turn of the twentieth century, the singing of numerous African American male quartets was recorded. Many of these early recordings have been lost, but about two dozen remain (Funk). Selected portions of these surviving recordings have been transcribed, analyzed and discussed here. (See Appendix A for the transcriptions.)

In the nineteen-eighties, recordings were made in African American church services in the Tidewater area of Delaware and Maryland. Both songs and prayers from several different "Singing and Praying Services" in the area were recorded. Although not true Spirituals, the songs recorded do follow the classic Spiritual "call and response" pattern, as well as containing a number of the "wandering verses" found in many Spirituals (David 8). Therefore, some sections of these songs have been examined for the presence of African linguistic patterns, as well. Selected portions of these songs have been transcribed and may be found in Appendix B.

Lastly, some aspects of the singing of Spirituals by Kathleen Battle and Jessye Norman, recorded live at Carnegie Center on March 18, 1990, have been examined, with observations made of the presence of African linguistic features even in songs sung in so formal a setting by two such highly trained operatic singers as these. Selected portions of their songs have been transcribed, and may be found in Appendix C.

A Linguistic Analysis

In his book, *Black English*, J. L. Dillard described a variety of linguistic features of West African Creole, Early Black English and Plantation Creole. In the remainder of this research paper's discussion of Spirituals, linguistic samples have been described as "African" or "non-standard" if they contain features so described by Dillard in that work (73-138).

Phonological Features

Perhaps the most obvious African linguistic element in the recordings studied was the enclitic vowel, an unstressed vowel appended to a word. For example, in the singing of the Dinwiddie Colored Quartet, transcribed in Appendix A, line 5 (hereafter A5), the phrase "drink-a my tea" was found. Similarly, in "Gabriel's Trumpet" the use of the words "an'-a" (A15), "been-a" (A16), "from-a" (A18) and "that-a" (A19) resulted in an enclitic vowel on nearly every line of the song. The use of an enclitic [i] vowel was similarly encountered in the "dooy-dooy" (A62) and "you-y you-y" (A64) of "Rise and Shine," sung by Polk Miller and his Old Southern Quartette. A look at the recordings from the Tidewater area of Delaware and Maryland revealed the enclitic-rich line, "Feel-a my weak-a-ness ev-a-ry day" (B47), in which even the words "weakness" and "every" had been expanded from their standard two syllables to three by means of enclitic vowels. Similarly (though less dramatically), Norman and Battle made use of enclitics, for example, "I'm-a" (C22) and "can-a" (C38). In "Ride Up in the Chariot" Battle fluctuated between the enclitic "soon-a" and the more standard "sooner" (C46, 47), her classical training apparently warring with her desire to sing this Spiritual in a more linguistically traditional (i.e., African) manner. Enclitic vowels appeared throughout all three recordings examined.

Another African-based linguistic feature which occurred frequently in these recordings was the modification of vowel sounds. Early in the history of Black English, such modifications were undoubtedly the result of phonological differences between English and the languages of West Africa, with non-native speakers of English attempting (and sometimes failing) to produce the unfamiliar sounds of English. In time, however, their unwitting modifications of the language

came to represent the basic phonemic components of Black English. Such vowel modifications were found throughout the quartet recordings. For example "chari-at" was sung for chariot (A56), "git" for get (A76), "Jeerus'lum" for Jerusalem (A95) and "changeliss" for changeless (A113). Only a few examples of this sort of a phonological shift were found in the Tidewater recordings, the most noticeable one being "weeked" for wicked (B20), while Battle and Norman sang "jine" for join (C48) and "Jerdon" for Jordan (C32). From all of this it is clear that the standard vowels of American English are not the standard vowels of Spirituals.

Related to these vowel modifications, a frequent loss or alteration of medial and final "r" was noted in these recordings. The quartets sang of "chuych" (A1) and "outdoo's" (A11), "yondah" and "dahk" (A17) as well as the fact that "Ev'ybody talk about heav'n ain't-a goin' they-uh" (A27). Interestingly, this feature was not detected in the Tidewater recordings, but was found in the singing of Battle and Norman, who sang both "first" (C42) and "foist" (C35) (for "first"); "sinnah" and "ha'ves'" (for "sinner" and "harvest") (C1); and "Li'l David, play on yo' ha'p" (for "Little David, play on your harp"). (C6)

These last examples contain another significant feature of early Black English, the simplification of consonant blends (such as the lost medial [t] in "li'l" or the lost medial [r] and final [t] in "ha'ves'"). Instances of this phenomenon abounded in the quartets' singing, with one striking example being the use of "Mef'dis" for Methodist. (A14) In the Tidewater recordings, the most common form of consonant simplification was that of modifying a final "-ng" to an "-n," as in, "My head's gettin' gray and my eyes gettin' dim." (B13)

Grammatical Features

Beyond these obvious phonological features, there were also a number of verb-related features which demonstrated an African influence. One of these was the presence of verbs which were invariant with regard to person and plurality. For example, there was the statement that "religion have turned me wrong side out," (A107) and also that "the devil am always on my back." (A89) Even in "Oh What He's Done for Me," a song that is probably not a Spiritual at all,

but may well have been a part of the post-slavery gospel music tradition, the singer apparently instinctively turned the verb into the caseless form, "Jesus *love* me" for "Jesus *loves* me." (A113)

Examples of this type of verb usage were not so prevalent in the Tidewater samples. In fact the only clear example detected was "Satan come creeping up the winding stairs." (B44) Battle sang "Lord, how come me here?" (a song which preserves a tenseless verb--not to mention a caseless pronoun--in its very title) (C9); as well as the line, "if my Savior help me." (C23)

Other verbal differences in some ways paralleled the invariant verb forms. The absence of so-called "helping verbs" was seen, for example, in the quartet's statement that "I got a crown" (no "have" verb needed) (A29), and showed up in the Tidewater singing, as well, when the statement was made that "my eyes gettin' dim." (B9) The use of "done" and "been-a" as past tense markers (a linguistic element common in African languages) was seen when the quartets sang "been-a redeemed" (A16), "done turned" (A3), and "done bought" (A94); as well as when Battle sang, "done tol' ya" (C7), and "done played" (C8). Neither feature was found in any of the Tidewater samples. The durative "be" is another distinctly African linguistic element, used to indicate an unchangeable characteristic. This linguistic feature was clearly (and repeatedly) found in the chorus, "Good Lord, I be ready when the Great Day comes" (A103), a verbal testament to the singers' confidence in the trustworthy nature of God's unchangeable promise of salvation. There was, in addition, a noticeable presence of simultaneous standard and nonstandard infinitive forms in the singing of both the quartets and Battle: "fer to sing an' shout" (A1); "fer to drink-a my tea" (A5); "foh/for to carry me home" (A56, C14). (While standard English uses "to" as an infinitive marker, many West African languages use "for" in this role.)

In addition to these verb-related elements, there were also a number of other significant linguistic features found in these samples. First, consider nouns and pronouns. Typically, many African languages use as prefixes "man-" and "woman-" to indicate a noun's sex, as in "man-child" for "boy." The Old Southern Quartette used such a sex indicating affix (but in an inverted sort of

way), when they sang that "the sinneh-man was standin' at the gates of hell" (A120). Another African linguistic element is the use of a pronoun as a subject marker. The Tidewater service offered an example of this: "Paul, he fell at the master's feet" (B21), where the use of "he" tells the listeners that "Paul" is the subject of the sentence. In addition to this, Tidewater also made use of the non-standard future time adverbial "by an' by" (B35).

The structure of interrogatives was seen to be non-standard in the queries "What I see?" (A91) and "Lord, how come me here?" (C9), the first of these especially having relied on something other than word order to indicate that it was a question and not a statement--nor even a sentence fragment. Non-standard word order could also be seen in the nearly identical statements of both the quartet and Battle: "I'm sometimes up (and) I'm sometimes down" (A58, C19), conveying their meaning clearly, yet in a grammatical form more African than English.

Conclusion

This final example, like the others before it, points to the fact that older, more African linguistic features have indeed been preserved through the medium of music, and especially here in the music of the slaves, the Negro Spirituals. The power of this music lies both in the message it conveys and also in the medium it uses to convey that message. The medium of the Spirituals offers a glimpse into the intelligence and resourcefulness of those first African Americans, creating a thing of great beauty from seemingly the cast-off pieces of African and American societies; and the message of the Spirituals is a witness to the power of their faith in God, faith that could withstand almost unbearable sorrow, and create this music that can touch the human soul.

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APPENDIX A

The following are my own transcriptions of selected portions of the recording, The Earliest Negro Vocal Quartets, 1894-1928. Only a few songs have been transcribed entirely. On some occasions, it was impossible for me to decipher what was being sung. These sections are indicated by question marks ("? ?"). Also, because of a lack of proper linguistic notation on the computer used to prepare this paper, all pronunciations have been represented using my own phonetic spelling practices. Where the meaning of a word was thought to have thereby been rendered unclear, standard spelling has also been provided in brackets. In addition, if pronunciation of a certain word varied, either among the performers, or within the speech of a single performer, this fact has been indicated by use of parenthetical notations.

DINWIDDIE COLORED QUARTET (1902)

"Down On the Old Camp Ground"

1 Some go to chuych fer to sing an' shout
2 Way down the ol' camp groun'
3 And before six months they done turned out.
4 Way down the ol' camp groun'

5 You come to my house fer to drink-a my tea,
6 Way down the ol' camp groun'
7 Then you run aroun' town and you talk about me
8 Way down the ol' camp groun'

9 Oh an' some go to chuych for to show their clothes
10 Way down the ol' camp groun'
11 And they always jumpin' up and runnin' outdoo's
12 Way down the ol' camp groun'

"Gabriel's Trumpet"

13 Go git a match an' light dat lamp
14 An' show me the way to de Mef'dis' [Methodist] camp.

15 An'-a who's that yondah dressed in green?
16 Mus' be the chiljun jus' been-a redeemed

17 Oh what's that yondah look so dahk?
18 Mus' be the smoke from-a Noyah's ahk. [Noah's ark]

19 Oh who's that-a yonder dressed in blue?
20 Mus' be the chiljun that jus' come through

"Steal Away"

Steal away, steal away, steal away to Jesus;
Steal away, steal away, steal away home.
I ain't got long to stay here.

APOLLO MALE QUARTET (1912)
"Shout All Over God's Heaven"

I got a cross, you got a cross, all of God's child'en got a cross.
When we get to heav'm gonna lay down my cross,
Uh'm gonna shout all ovuh God's heav'n, heav'n, heav'n.
Eve'ybody talk about a heav'n ain't a goin' they-uh-- heav'm, heav'n,
Goin' t' shout all ovuh God's heav'n.

I got a crown, (a) you got a crown, all uh God's child'en got a crown.
When we get to heav'm gonna put on my crown,
'm gonna shout all ovuh God's heav'n, heav'n, heav'n.
Eve(r)ybody talk('n') about a heav'n ain't a goin' they-uh-- heav'n, heav'n,
Goin' t' shout all ovuh God's heaven.

I got a robe, you got a robe, all uh God's child'en got a robe.
When we get to heav'm gonna put on my robe,
I'm gonna shout all ovuh God's heav'n, heav'n, heav'n.
Eve'ybody talk('n') about duh heav'n ain't a goin' they-uh-- heav'n, heav'n,
Gohn t' shout all ovuh God's heav'n.

I('ve) got shoes, you got shoes, all uh God's child'en got shoes.
When we get to heav'n gonna put on my shoes,
'm gonna walk all ovuh God's heav'n, heav'n, heav'n.
Eve'ybody talkin' about a heav'n ain't a goin' they-uh-- heav'n, heav'm,
Goin' t' walk all ovuh God's heaven.

I got a harp, you got a harp, all o(f) God's child'en got a harp.
When we get to heav'm gonna play on my harp,
I'm gonna play all ovuh God's heav'n, heav'n, heav'n.
Eve'ybody talkin' about duh heav'n ain't a goin' they-uh-- heav'n, heav'n,
Gohn t' play all ovuh God's heav'n.

I got a song, you got a song, all o(f) God's child'en got a song.
When we get to heav'm gonna sing a new song,
I'm gonna sing all ovuh God's heav'n, heav'n, heav'n.
Eve'ybody talkin' about a heav'n ain't a goin' they-uh-- heav'n, heav'n,
Goin' t' sing all ovuh God's heav'n.
Gohn sing all ovuh God's heav'n.
Goin' sing all ov-uh God's heav-nnn.

"Swing Low Sweet Chariot"

Swing low, sweet chari-at, comin(g) foh to carry me home
Swing low, sweet chari-at, comin(g) foh to carry me home

I'm sometimes up and I'm sometimes down,
Coming foh to carry me home;
But still my soul is-a heavenly bound,
Coming for to carry me home.

POLK MILLER AND HIS OLD SOUTHERN QUARTETTE (C. 1909)

"Rise and Shine"

Oh my sister an' my brederen how do you dooy, dooy?
Sister an' brederen how do you dooy, dooy?
?I will wel-cah? you-y, you-y,
Chillen ob(f) dee Laud.

Rise, shine, I'm gwine home tuh glory, glory,
Rise, shine, I'm gwine home tuh glory, glory,
Rise, shine, I'm gwine home tuh glory, glory,
Chillen ob dee Laud.

Rise, shine, I'm gwine home tuh glory, glory,
Rise, shi', I'm gwine home tuh glory, glory,
Rise, shine, I'm gwine home tuh glory, glory,
Chiljun ob dee Laud.

O dee Laud tol' Noah there's gwine to be a floody, floody.
Dee Laud tol' Noah there's gwine to be a floody, floody.
Budder make you all t' rain s' much but git out dee muddy, muddy,
Chillen ob dee Laud.

Rise, shine, I'm gwine home tuh glory, glory,
Rise, shine, I'm gwine home tuh glory, glory,
Rise, shine, I'm gwine home tuh glory, glory,
Chiljun ob(f) dee Laud.

Phay-roah's daughtuh wend out fah roses, roses.
Phay-roah's daughtuh wend out fah roses, roses.
She went into the bullrushes and thar she found Moses, Moses,
Chillen of dee Laud.

Rise, shine, I'm gwine home tuh glory, glory,
Rise, shine, I'm gwine home tuh glory, glory,
Rise, shine, I'm gwine home tuh glory, glory, Chiljun ob(f) dee Laud.

"What a Time"
89 Thee devil am always on my back
90 Won't You make Brothuh Gabriel drive him back.

91 Look up yonduh: What I see?
92 De band of angels aftuh me.

93 Get along, my sistuh, I know you'ah free
94 'Cause Jesus Christ done bought your libe'ty.

"Jerusalem Morning"
95 And ya talkin' abou' Jeerus'lum moh'nin'? Yes, good Laud!
96 And ya talkin' abou' Jeerus'lum moh'nin'? Yes, good Laud!
97 Brothuh Daniel in the lions' den,
98 He said unto some col-uhd [colored] men
99 Put you on your long white robe ? ? ? to get ready when the Great Day come.

100 Yes, I be ready, I be ready.
101 Good Lord, I be ready when the Great Day come.
102 I be ready, I be ready.
103 Good Lord, I be ready when the Great Day comes.

104 An' the Good Book says that Cain killed Able. Yes, good Laud!
105 He knocked him in the head with the leg of a table. Yes, good Lord!
106 To tell sometimes I feel like I want to shout.
107 Religion have turned me wrong side out.
108 Put you on your long white robe ? ? ? to get ready when the Great Day come.

109 Yes, I be ready, I be ready.
110 Good Lord, I be ready when the Great Day come.
111 I be ready, I be ready.
112 Good Lord, I be ready when the Great Day come.

OLD SOUTHERN QUARTETTE (1928)
"Oh What He's Done For Me"
113 Jesus love me with a changeliss love,
114 He tuh save me left His home above;
115 All my sins He bo' [bore] upon the tree.
116 I nevuh can tell all He's done foh me.

117 Oh, what He has done foh me! Oh what He has done foh me!
118 If I try to ete'ynity [eternity], I nevuh can tell all He's done fuh me.

"No Hiding Place Down Here"

119 There's no hidin' place down hyeh [here] . . . .

120 Oh the sinneh-man [sinner-man] was standin' at the gates of hell . . . .

APPENDIX B

The following are my own transcriptions of selected portions of On One Accord: Singing and Praying Bands of Tidewater Maryland and Delaware. Only portions of these songs have been transcribed. Because of a lack of proper linguistic notation on the computer used to prepare this paper, all pronunciations have been represented using my own phonetic spelling practices. If pronunciation of a certain word varied within the singing of a performer, this fact has been indicated with parentheses.

"How Tedious and Tasteless the Hours"
(John Wesley United Methodist Church, Liner's Road, MD - 6/13/88)

1 How tedious and tasteless the hours,
2 When Jesus no longer I see.
3 Sweet prospects, sweet birds and sweet flowers
4 Have all lost their sweetness to me.

5 Body got to lie on the coolin' board.
6 Have all lost their sweetness to me.
7 Soul(s) got to give an account to the Laud.
8 Have all lost their sweetness to me.

9 My head's gettin' gray and my eyes gettin' dim
10 Have all lost their sweetness to me.
11 My Laud promised to take-a me in.
12 Have all lost their sweetness to me.

13 My head's gettin' gray and my eyes gettin' dim
14 Have all lost their sweetness to me.
15 My Laud said He would take-a me in.
16 Have all lost their sweetness to me.

17 Some come-a crippled and some come lame. . . .
18 Some come-a walkin' in-a Jesus' name. . . .

19 This ol'-a worl' is-a comin' to an en'. . . .
20 What's gonna come of the weecked men? . . .

21 Paul, he fell at the master's feet. . . .
22 Ananias told him to go and preach. . . .

"If I Can Just Make It In"
(Shiloh United Methodist Church, Johnson's Neck, MD - 10/14/91)

If I can just make it in, if I can just make it in,
I don't mind my trib-a-ulations,
If I can just make it in.

Feel-a my weak-a-ness ev-a-ry day.
I don't mind my trib-a-ulations,
If I can just make it in.
Weak-a-ness tells me I mus' go 'way.
I don't mind my trib-a-ulations,
If I can just make it in.

If I can just make it in, if I can just make it in,
I won't mind my trib-a-ulations,
If I can just make it in.

Now I'm gon' make-a my flight by an' by
I won't mind my trib-a-ulations,
If I can just make it in.
Now I'm-a gonna take-a my light on high
I don't mind my trib-a-ulations,
If I can just make it in.

Fell on my knees to say my prayers.
I don't mind my trib-a-ulations,
If I can just make it in.
Satan come creeping up the winding stairs.
I don't mind my trib-a-ulations,
If I can just make it in.

Feel-a my weak-a-ness ev-a-ry day.
I don't mind my trib-a-ulations,
If I can just make it in.
Weak-a-ness tells me I mus' go 'way.
I don't mind my trib-a-ulations,
If I can just make it in.

APPENDIX C

The following are my own transcriptions of selected portions of Spirituals in Concert, sung by Kathleen Battle and Jessye Norman. In general, only portions of these songs have been transcribed. Because of a lack of proper linguistic notation on the computer used to prepare this paper, all pronunciations have been represented using my own phonetic spelling practices. If pronunciation of a certain word varied within the singing of a performer, this fact has been indicated with parentheses.

"Sinner, Please Don't Let This Harvest Pass" (Norman)

1 Sinnah please don' let this ha'ves' pass
2 An' die an' lose youh soul at las'
3 An' go an' da an' lose youh soul at las'

"Over My Head" (Battle)

4 Ovah my head, Ah hea' music in the ai(r).
5 The'e mus' be a God somewhe'e.

"Little David" (Battle)

6 -Li'l/Little David play awn yo' ha'p, halelu, halelu . . .
7 -Done tol' ya once, don' tol' you twice: you nev-ah get to hae'en a-shootin' dice!
8 -Li'l David done played on that ha'p, halelu, halelu . . .

"Lord, How Come Me Here?" (Battle)

9 -Lord, how come me here?
10 -The(r)e ain't no freedom here.
11 -They treat me so mean here.
12 -They sol' my chillen away.

"Swing Low, Sweet Chariot" (Battle)

13 Swing low, sweet chariot,
14 Comin' for to carry me home.
15 Swing low, sweet chariot,
16 Comin' for to carry me home.
17 I looked over Jerdun and what did I see?
18 A band of angels comin' after me.
19 I'm sometimes up, I'm sometimes down,
20 But still my soul is-a heaven bound.
21 If you get there before Ah do
22 Tell all my friends I'm-a comin', too

"My God is So High" (Battle)

23 -you cain't git ovuh it
24 -if my Savior help me

"Ride On, King Jesus" (Norman)
Ride on, King Jesus, no man can-a hinder me.
Ride on, King Jesus, ride on. No man can-a hinder me.

For He is King of kings, He is Lord of lords,
Jesus Christ the foist and last,
No man works like Him.

King Jesus rides a milk-white horse.
No man works like Him.
The river of Jerdon He did cross.
No man works like Him.

For He is King of kings, He is Lord of lords,
Jesus Christ the foist and last,
King Jesus rides in the middle of the air.
He calls His saints from ev-a-rywhere.

Ride on, King Jesus, no man can a-hinder me.
Ride on, King Jesus, ride on. No man can-a hinder me.

He is the King, He is the Lord,
He is the King, He is the Lord,
Jesus Christ the first and last,
No man works like Him!
Ride on, Jesus!

"Ride Up in the Chariot" (Battle)
Gonna ride up in the chariot soon-a in the mornin'
Ride up in the chariot soon-a in the mornin'
Ride up in the chariot sooner in the mornin'
And I hope I'll jine the band.

"Great Day" (Norman)
God's gonna buil(d) up Zion's wall
-When God done set His people free
-take my breas' plate

"Talk About a Child" (Battle)
Talk about a chile' that do love Jesus,
Here's one, here's one.
Talk about a child that do love Jesus. . . .

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